MACHINE KNITTING MONTHLY

SEPTEMBER '92
£1.60

MOTIF SWEATERS

Prize-winning patterns

GIANT PANDA

Chart by Wendy Phillips

TOPICS *include*

Fashion trends • The Garter Carriage • Norwegian Jacquard • Knitweave • Machine care

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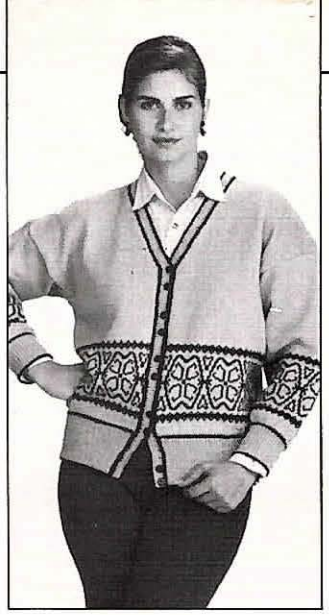

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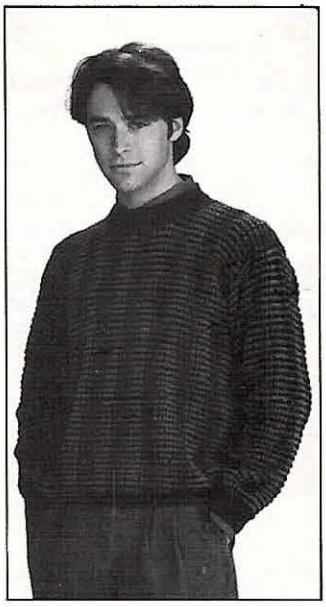

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Dear Readers,

I love September, how about you? Usually it brings fine weather and it starts the new knitting year. Mary Dowse is an enthusiast too. Read Masterclass, page 36, for her outline of fashion for this season.

Our fashions are off to a gentle start with soft neutral colours but don't miss the great style of the shawl-collared coat by Nina Miklin (Pattern 3). It can be full-length too, or shortened to a jacket and there's a beautifully shaped polo-neck sweater to wear underneath (Pattern 2).

Also starring among the patterns are three motif sweaters designed by school children who were prize-winners at the Hobby Horse show in Cwmbran, whilst for animal lovers we have Wendy Phillips' giant panda chewing his bamboo or Iris Bishop's fox slinking through the September woods.

However, before you sit down to knit do look through the features – this month's variety of topics may well include just the one you need.

Sheila

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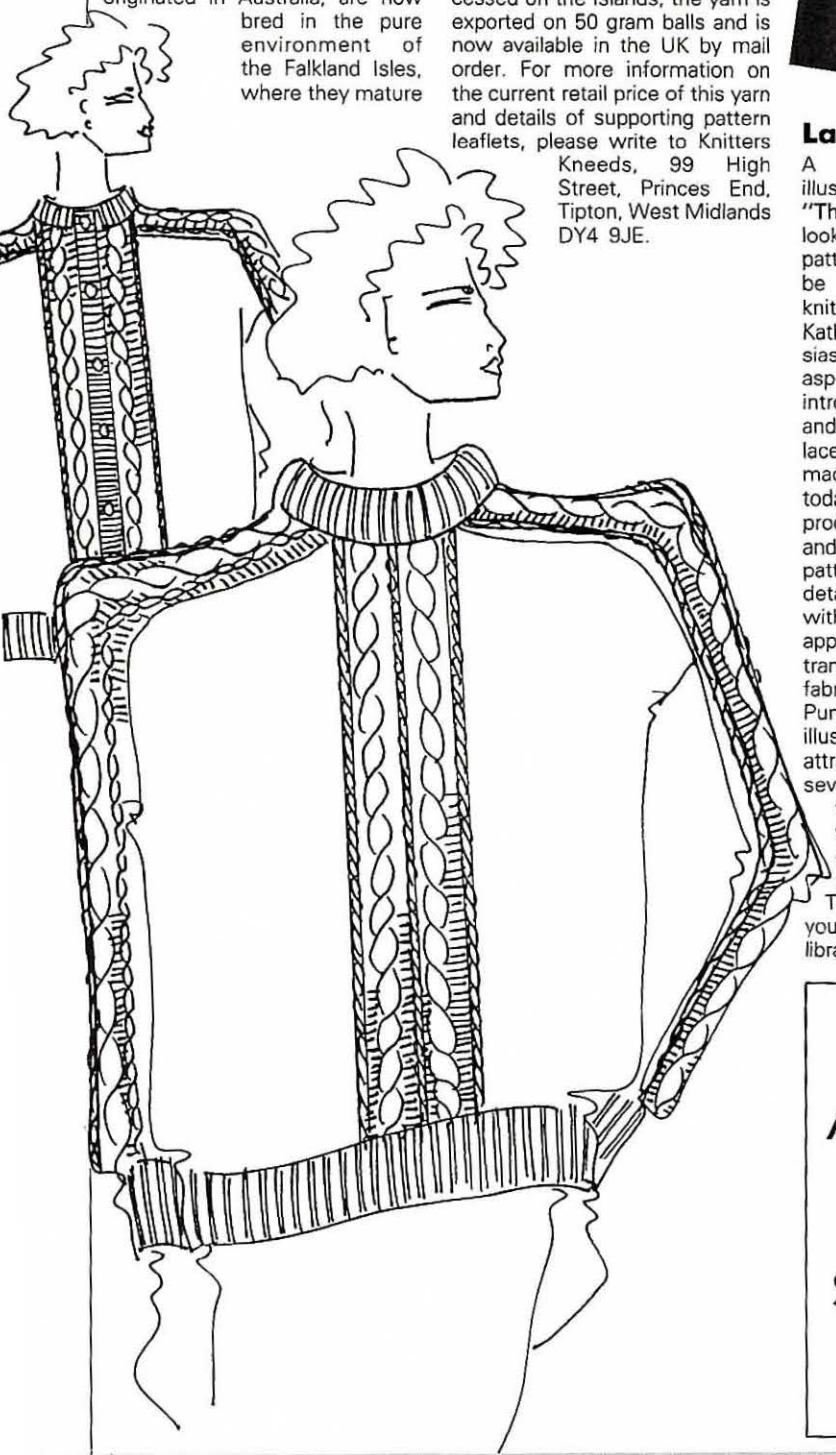
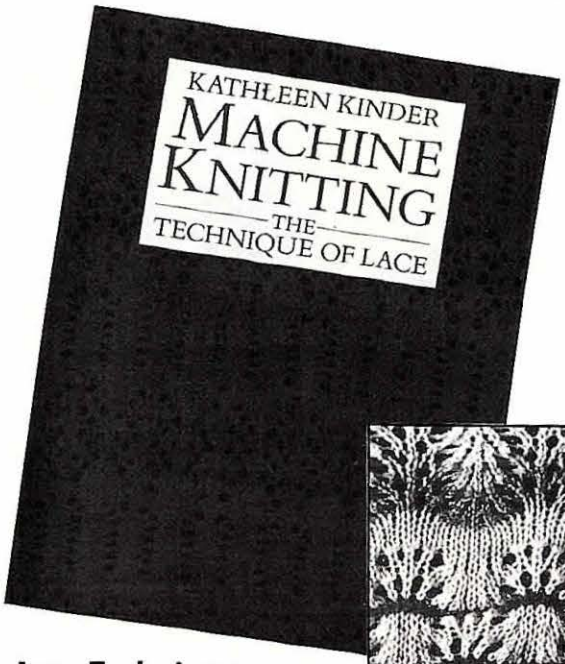
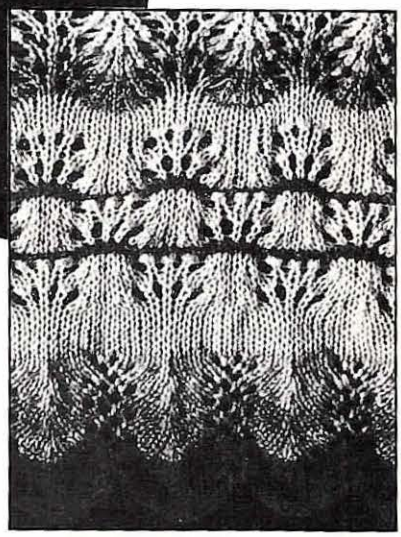
NEWS LINE

The Falkland Mill

For the "green" conscious knitters who have searched for a really pure, natural wool – The Falkland Mill has the solution. Polworth sheep, a crossbreed from the famous Merino which originated in Australia, are now bred in the pure environment of the Falkland Isles, where they mature to produce superb heavy fleeces. These fleeces are turned into fine, lustrous wool which is left unbleached in its natural colour and has a lovely soft quality to touch and wear. Although processed on the Islands, the yarn is exported on 50 gram balls and is now available in the UK by mail order. For more information on the current retail price of this yarn and details of supporting pattern leaflets, please write to Knitters Kneeds, 99 High Street, Princes End, Tipton, West Midlands DY4 9JE.







Lace Technique

A comprehensive and fully illustrated hard back book on **"The Technique of Lace"** takes a look at a wide variety of lace patterns and designs which can be knitted on the Japanese knitting machines. Written by Kathleen Kinder for lace enthusiasts, the ten chapters cover all aspects of the technique. An introduction on the background and development of hand knitted lace fabrics leads on to the machine knitting methods of today: stitch types; how they are produced; lace charts, symbols and how to punch or mark out pattern cards, are all explained in detail and illustrated throughout with knitted samples and the appropriate charts. As well as transfer stitch lace, other lace fabrics are covered including Punch or Thread Lace. There are illustrations and instructions for attractive lace edgings and several knitting patterns for a variety of lace garment styles, with a final section on how to design and work out your own patterns.

This is a special book to add to your "technical" machine knitting library – one that will be invaluable for reference. Available from dealers or good book shops, it costs £17.99 and is published by Batsford (ISBN 0 7134 64232).

Velcro Sew 'n' Stick

A useful item in the Velcro range is a fastening called **Sew 'n' Stick** which is suitable for attaching fabric to a hard surface. This fastening can be cut to any length as it is available by the metre or sold in pre-packed form. This Velcro makes a flat fixing – the soft loop side can be sewn to the fabric and the firm hook side has a self adhesive backing which can be stuck on to a wooden, plastic or metal surface. It is ideal for home furnishing applications – in the kitchen, for example, to attach a tea towel to a unit or tiled

New products, colours and prices

A special event or a change of address

If it's news, we want to know

Send details, pictures or samples to the address on page 3

ax us on 0628 777335 Fax us on 0628 777335 Fax us on 0628 777335

surface or, elsewhere in the home, for attaching fabric furnishings, such as a pelmet or valance, to a rigid base. We're sure that machine knitters will think of other uses – perhaps those who can use a sewing machine could run up a fabric tool and accessory holder which could be suspended off the side of the knitting table!

Velcro hook and loop fastenings are available in a wide range of shapes, widths and colours for all kinds of purposes. They all consist of a durable two part coupling system – one side with rows of hooks, the other with a mass of loops, which join together to make a secure fastening – the nylon hook and loop tapes are also sold separately so you can buy exactly what you need. A variety of different ways of attaching the tapes can be used – by sewing, the use of adhesive, staples, screws or rivets, heat sealing and ultrasonic welding! Have a look in your local haberdashery or DIY store or find out details of the complete range of Velcro fasteners by writing to: Selectus Ltd, Fastener Department, Biddulph, Stoke-on-Trent ST8 7RH.

Dropped Stitches

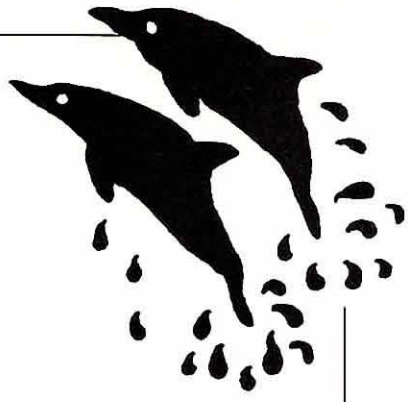
Combine a visit to the Ellesmere Port area with a trip to the Boat Museum, because next door you will come across a new machine knitting shop! **"Dropped Stitches"** (possibly named after her initial experiences as a machine knitter!) is run by Sue McClelland, who will be familiar to many knittters from her days at Woolengers. She set up the shop in 1991 with the intention of selling yarn, patterns and accessories. Sue currently stocks the more popular ranges of the well-known brands of coned yarn, including Bramwell's 4-ply, Hobby and Silky; Forsell's Shamal and Sirocco; Yeoman's Panama Cotton, Grigna and Chenille; and Spectrum Aran on cone and ball. Sue is still building up her range and is willing to stock new qualities when in sufficient demand, so she likes to know what her customers want.

Sue also has a few of her own knitting machines on the premises and makes garments to order as well as to sell to the tourists! She says that the shop can be a little bit difficult to find so, to make things easier and encourage more trade, Sue has produced a Newsletter which she has circulated amongst knitting clubs. This includes a map and clearly marked directions as well as information about opening hours and so on. Her normal hours are 9.30am to 4.30pm daily except Sunday and Wednesdays when the shop is closed all day. On weekdays, however, Sue is prepared to stay open for a customer who can't make it by 4.30pm, provided they call to let her know they are coming! The address of "Dropped Stitches" is 14 Raddle Wharf, Ellesmere Port, Cheshire L65 4FY. For more details please telephone Sue on 051-356 5315.

COMPETITION RESULT MAY '92 COMPETITION

Making the headlines in our May issue was a super prize from Silver Knitting Machines. The Silver Reed SK830 plus EC1 Pattern Controller we asked you to compete for, is the new fine gauge electronic machine which has been added to the range and it has a retail price ticket of almost £1,000!

No wonder that the answer to the puzzle was AN EXCLUSIVE SCOOP and that is just what her entry has been for Ann Scudder of Dartford, Kent as she is the one to scoop up this fabulous prize. Well done Ann!



Wildlife Collection

If you own a Singer Freestyle light scanning machine, you will be able to choose from a selection of ten "ready to knit" animal motifs in the **"Wildlife Collection"** by Alison Duguid. This is a new knitwear venture which will be sold under the title "Browsers". The motifs are supplied in pack form held together by a removable document binder and are clearly marked out on ready-to-use, clear plastic sheets. Introductory notes give tips on tension swatches, measurements and knitting methods with a list of suggestions on how to use the designs to create individual and personalised garments.

A recent convert to machine knitting, Alison originally trained as a nurse, she then married and now lives in the Surrey countryside with her family, a varied

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IT'S NEW... IT'S BIG... IT'S

SewKNIT

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MACHINE KNITTING MONTHLY

Modern Machine Knitting

LAST month we told you about SEWKNIT - an exciting new show especially for the Knitting, Sewing and Craft enthusiasts. It will be packed with a massive choice of all the latest goodies available including:

* KNITTING & SEWING MACHINES * COMPETITIONS & CABINETS * HABERDASHERY & HOW TO DEMOS * FABRIC & FASHION SHOWS * TAPESTRIES & TAPE MEASURES

FASHION SHOW - A spectacular choreographed Fashion Show, complete with stunning garments will be shown repeatedly each day throughout the four-day event - a great way to see the newest designs that are guaranteed to set the inspiration afire!

EASY-TO-ENTER COMPETITIONS - held daily and will provide ample opportunity to walk away with a fabulous prize. Plus, all competition entries will be entered into a Grand Draw finale for a chance to win a magnificent prize.

DEMONSTRATIONS - Everyday, you will be able to stop and watch fascinating demonstrations of a variety of craft skills and new techniques that will show you how to achieve truly professional results everytime.

WHERE AND WHEN

SEWKNIT will be at the Sheffield Arena from11-14 February 1993. This spacious venue, easily accessible by road (1 mile from M1 junction 34), rail or air, is especially equipped with superb facilities, refreshments and ample parking. With an entry price of just £4.00 - SEWKNIT WILL *definitely make a great day out!*

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Machine Knitting Publications

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Australian Agent: Tanunda Woolcraft, Shop 1, 76 Murray St., Tanunda, South Australia

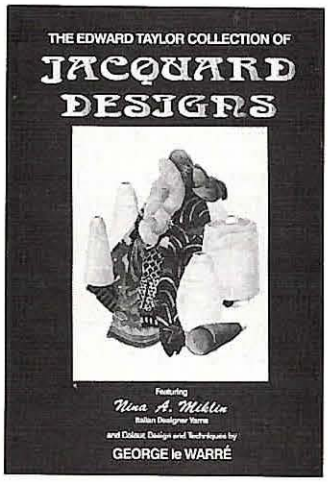
◀5

collection of animals and her Singer Freestyle knitting machine! She soon realised that there was a lack of pattern designs for this machine and used her artistic talents to create designs of her own. Having found her ideas to be a success, Alison is now ready to share the designs with other knitters. **"Decorative Sheets Book 1"** is the first of what Alison hopes will be a series of collections for Freestyle owners. It will normally sell for £12 but as an introductory offer the booklet is available for just £10, until 31st August 1992, direct from Alison Duguid, The Brow, Crest Hill, Peaslake, Surrey GU5 9PG.

Jacquard designs

A new book for Passap/Pfaff E6000 and Duomatic knitters is **"The Edward Taylor Collection of Jacquard Designs"** (ISBN number 1 872937 05 5) which is written by Edward Taylor and George le Warré and features a collection of designer garments using yarns by Nina Miklin. Edward Taylor's inspirational jacquard designs include a variety of bold and vibrant patterns based upon cultural themes and motifs. All are illustrated in full colour on a range of exciting garment designs for men, women and children with full knitting instructions plus diagram shapings and pattern charts.

As an encouragement to all knitters to use the book as a source of design inspiration, George le Warré includes a section on colour and design together with a short technical explanation of how to write and adapt a pattern instruction. Those knitters who do not have the Passap/Pfaff knitting system may still find the book useful for pattern ideas and many of the designs are suitable for use on other electronic machines. The book costs £12.95 and is available from many Passap and Pfaff dealers in the UK or direct from the publishers, Electronne Press



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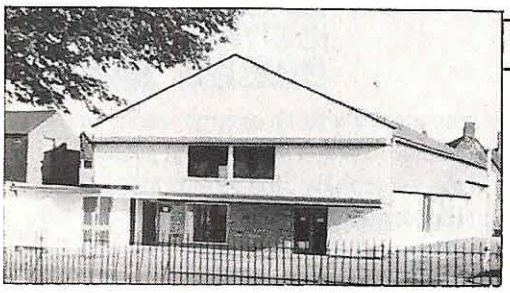

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MKM

GOLD ST★R AWARD

This month's Gold St★r Award goes to another of our friendly knitting machine shops which goes beyond the call of duty when it comes to satisfying the customers.

Mrs Billy Bond writes to us from Forest Row, East Sussex to say that most knitting machine shops are run by friendly and helpful people but **Knitmates** is outstanding.

Without Wendy Clark and 'Mad Mary' (Mary's own words), the East Grinstead Knitting Club wouldn't be the same. Wendy and Mary take along large selections of books and yarns each month, give talks and demonstrations from time to time and are a mine of information on all things knitting – they do the same for other knitting clubs in the area.

Wendy and her husband also stage one of the friendliest, most enjoyable knitting exhibitions each year with a Fashion Show, talks and demonstrations.

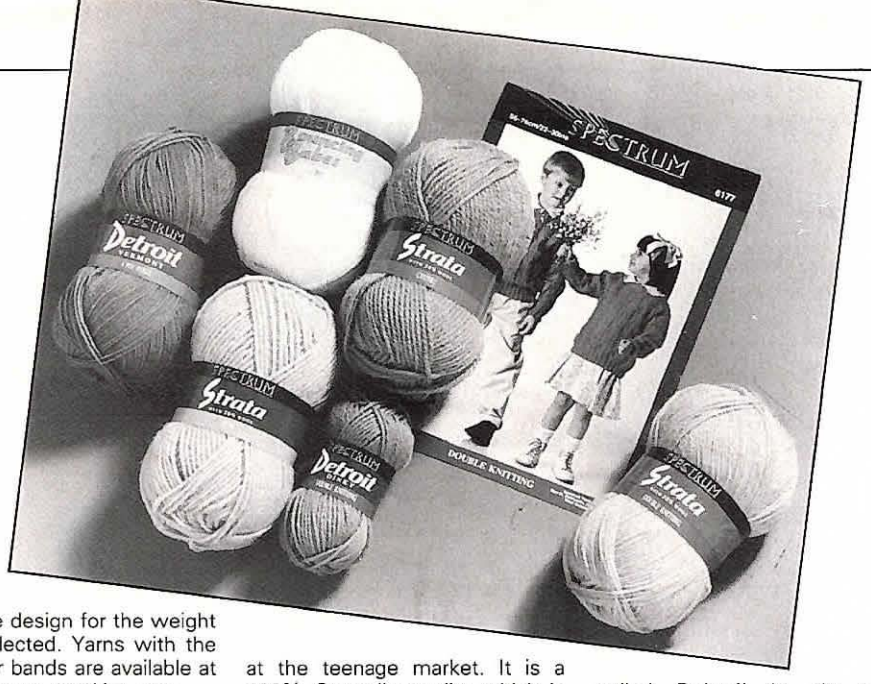
Wendy, very kindly, checked Billy's carriage on her own machine when it was giving trouble and when, rather embarrassingly, it blew a fuse on Wendy's console, she didn't even charge Billy for the replacement and repairs.

If you would like to meet these wonder women they have just moved to larger premises at Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex (tel: 0342 718575) where they now have room for seminars, tuition and club visits. A recent seminar with Susanna Lewis was, says Mrs Bond, brilliant.

** Post coupon or use separate paper to avoid cutting magazine*

& Publishing, 5 The Old Yarn Mills, Westbury, Sherborne, Dorset DT9 3RQ for £14.20 to include p&p. It can also be obtained through Passap USA and Passap Canada in North America and through main dealers in Australia and New Zealand.

The designs in the book are also available on diskette with supporting manual (ISBN 1 872937 10 1) for direct use with the CREATION 6 software package. Here, the patterns are ready to view on screen in their original design colours, or to download direct to the console for knitting without making any changes or alterations. Available only from the UK publishers at the above address, the diskette version costs £5.50 including inland p&p, or £11 overseas, including air mail postage and packing.



News from Spectrum

Spectrum have introduced a new **colour coding** system on their yarn bands and pattern leaflets to help customers to identify the different qualities at a glance. Each weight of yarn will have its own colour strip – purple for DK; orange for Aran; red for chunky; jade for 4-ply and white for 3-ply – inspired by the colours used in the "beam of light" in the new Spectrum logo. The corresponding pattern leaflets will have matching colour bands to enable the knitter to choose an appropriate design for the weight of yarn selected. Yarns with the new colour bands are available at your Spectrum stockist now.

In time for the new season's autumn and winter knitwear, Spectrum are introducing a new **Pure Wool Aran** to complement their existing Strata Aran range. The new yarn is an 80% Courtelle and 20% wool, machine washable mix which will be popular in the current trend for Aran knits. Knit your favourite Aran patterns in a choice of Cream, Taupe, Denim, Red, Navy or Dark Green. Pure Wool Aran will retail at a cost of around £2.24 per 100 gram ball.

"Point 9" is Spectrum's new double chunky weight yarn aimed at the teenage market. It is a 100% Courtelle quality which is quick and easy to knit, in a choice of six colours. The 500 gram balls will retail for around £8.99. A collection of 14 supporting designs for Point 9 are available in a special pattern book which also features step-by-step knitting techniques to help and encourage learners and inexperienced knitters.

In their 4-ply Bouncing Babes range, Spectrum have added a selection of **"spot dye"** shades on 100 gram balls to retail at around £2.36 or less. Look out, too, for a brand new baby quality called **Bobtail** in six pastel shades. This yarn is a 50/50 mix of Courtelle and Nylon in DK weight. The 50 gram balls will be excellent value at around £1.11 or less.

For chunky knitting, a 90% Courtelle/10% Nylon **Brushed Chunky** has been introduced in five pale shades to retail at approximately £1.89 for a 100 gram ball. Colours include White, Peach, Aqua, Blue and Lilac.

All the above yarns will be available from your local Spectrum stockist together with a full range of supporting pattern leaflets and books.

FLAT PACKED OR READY BUILT CABINETS
The cabinet illustrated takes Brother, Knitmaster, Silver and Toyota machines and ribbers.
The cabinet complete with bench seat is offered at £189.95 + carriage.
• KEYTO also make blocking mats at £17.23 and £9.79, large and small.
• Models for Bond £111.70 and Singer £216.05.

Elegant yet sturdy — child-safe. Leave your knitting and carriages on — just slide away your machine and ribber in seconds. The unique variable height and pitch means you knit in maximum comfort. The slideaway action converts your cabinet into a handsome piece of furniture. Cones feed from the floor through the base of the cabinet. The bench if ordered will store cones and many accessories — even another machine. It glides under the cabinet on strong easy run castors. Complete with a bench the Keyto cabinet is £189.95. Each unit is flatpacked with easy-to-follow assembly instructions. Choose yours from simulated Warm Natural Teak or Traditional Walnut. Dimensions: 51" x 27½" x 18¾". Please allow 28 days for delivery. Delivery of furniture £10 UK Mainland only. Pay by cheque, Access or Visa. H.P. 12 months available on request.

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1

1 TAPESTRY BORDER CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Forsell Shamal.
1 [1, 2, 2] × 400g cone in Smoke (MC).
1 [1, 1, 1] × 400g cone in Admiral (A).
1 [1, 1, 1] × 400g cone in Carmine (B).
10 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 365g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 104 [109, 115, 120] cm, 41 [43, 45¼, 47¼] in.
Length to shoulder 60.5 cm, 23¾ in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).
30 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT and MT+1 (tension dial setting approximately 8 and 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER & SILVER ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580/SK840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

FAIR ISLE PATTERN

Insert card and lock on first row. Using MT and MC, K 10 rows. Release card and cont in Fair Isle. Using MT+1, K 2 rows MC/A. Using MT, K 2 rows A only in feeder 1/A (st st). Using MT+1, K 2 rows MC/A. Using MT, K 2 rows MC only (st st). Using MT+1, K 14 rows MC/B, 6 rows MC/A, and 14 rows MC/B. Using MT, K 2 rows MC only (st st). Using MT+1, K 2 rows MC/A. Using MT, K 2 rows A only in feeder 1/A (st st). Using MT+1, K 2 rows MC/A. These 60 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 79 [83, 87, 91] Ns at left and right of centre 0 to WP. 158 [166, 174, 182] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4 and MC, K 38 rows. Using A, K 2 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 79 [82, 87, 91] Ns at left and 79 [82, 86, 91] Ns at right of centre 0 to WP. 158 [164, 173, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−4 and MC, K 38 rows. Using A, K 5 rows. Using MC, K 36 rows. Using A, K 2 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

158 [166, 174, 182] sts.

ALL MACHINES

Set RC at 000. Cont in Fair Isle patt, K 60 rows. Cont in st st and MC. Using MT, K 48 rows. RC shows 108 and work measures 36.5 cm, 14½ in. Place marker at each end. K 94 rows.

SHAPE NECK

Using a length of MC, cast off centre 44 sts. Push 57 [61, 65, 69] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next row. 52 [56, 60, 64] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 37 [39, 41, 43] Ns at left and right of centre 0 to WP. 74 [78, 82, 86] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [38, 42, 43] Ns at left and 37 [39, 41, 43] Ns at right of centre 0 to WP. 74 [77, 83, 86] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at left edge.

3rd SIZE

Dec 1 st at left edge.

ALL SIZES

74 [78, 82, 86] sts.

ALL MACHINES

** Set RC at 000. Cont in Fair Isle patt, K 60 rows. Cont in st st and MC. Using MT, K 48 rows. RC shows 108 and work measures 36.5 cm, 14½ in. Place marker at left edge. K 10 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 52 [56, 60, 64] sts rem. K 7 rows. Cast off **.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 37 [39, 41, 43] Ns at left and right of centre 0 to WP. 74 [78, 82, 86] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [39, 41, 43] Ns at left and 37 [38, 42, 43] Ns at right of centre 0 to WP. 74 [77, 83, 86] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at right edge.

3rd SIZE

Dec 1 st at right edge.

ALL SIZES

74 [78, 82, 86] sts.

ALL MACHINES

Work as for left front from ** to ** reversing shapings by reading left for right and right for left.

SLEEVES

Push 50 Ns at left and right of centre 0 to WP. 100 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt, K 60 rows, then cont in st st and MC at MT and, *at the same time*, shape sides by inc 1 st at each end of every 6th row until there are 144 sts. K 12 rows. RC shows 144 and work measures 35.5 cm, 14 in. Place marker at centre 0. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 78 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6 and MC, K 32 rows. Using A, K 2 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 77 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−6 and A, K 2 rows. Using MC, K 30 rows. Using A, K 5 rows. Using MC, K 32 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A

10►

Shirt & leggings, EMPIRE. Earrings, ADRIEN MANN.

evenly along the row. Unravel WY when work is completed.

ALL MACHINES

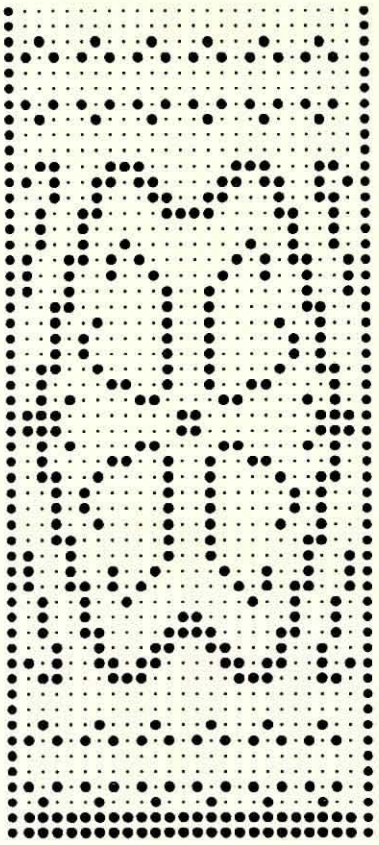
With P side of sleeve facing, pick up sts from below WY and place on to Ns gathering evenly. Using MT and MC, K 1 row. Cast off.

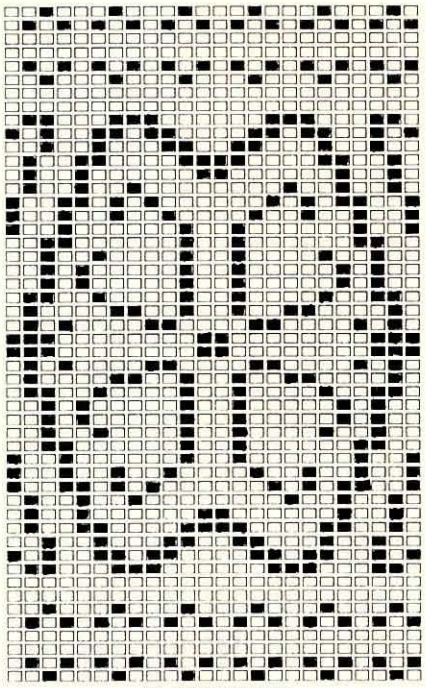
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Using A, crochet front border as follows: With right side facing, join on yarn at lower edge of right front welt, work 1 row of DC along right front, around back neck and down left front to lower edge of welt, turn. Work 1 DC into each DC of previous row, turn. Using MC, slip st to first st, 2 ch, 1 TR in each DC of previous row, turn. Slip st to first st, 2 ch, 1 TR in each TR of previous row, turn. Using A, slip st to first st, 1 ch, 1 DC in each TR of previous row. Fasten off, sew on 5 pairs of buttons on left front as shown in photograph.





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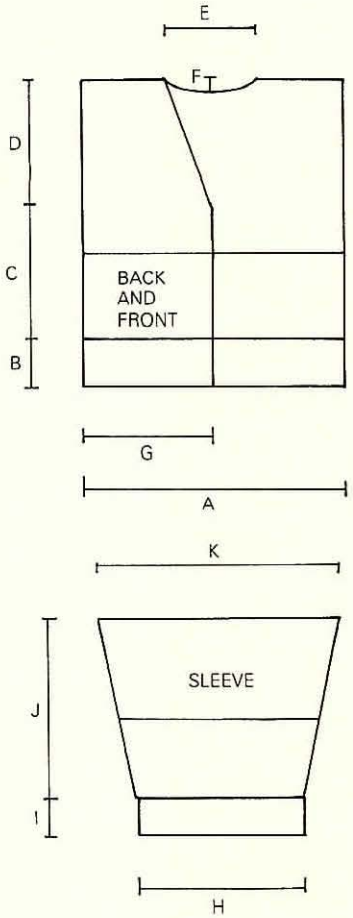

A = 52.5 [55, 58, 60.5] cm
B = 9.5 cm
C = 27 cm
D = 24 cm
E = 18 cm
F = 2 cm
G = 24.5 [25.5, 27, 28.5] cm
H = 33 cm
I = 7.5 cm
J = 35.5 cm
K = 48 cm

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

STAR LETTER

Dear Anne,
The one person who always jogs my mind when reading *MKM* is Joan Lafferty. In the May issue of Latch On her article on knots reminded me of another tip – when using a length of yarn for a contrast marker (on tension swatches or to mark the position for the sleeves, for example), make a small slip knot in the end of the yarn and place this on the needle. You will find that this cannot be pulled out in error (who has not picked a bit of wool out only to find that it was the marker!) and it can either be pulled up tight later as a permanent marker or pulled out and used again.

Still on the May issue, small scraps of unused yarn are best burned, not thrown away to cause trouble later. If you put them in the dustbin they will eventually find their way to a land fill site where some unfortunate animal might get caught up in a piece of it. During the warm weather I take the opportunity to sit in my garden where I often do my sewing up. I am careful not to leave even the smallest scrap of yarn lying around as mother birds pick up the pieces and use them for lining their nests.

Unfortunately, most yarns these days are usually a mixture of acrylic or man-made fibres with tough, unbreakable qualities and they are also non-biodegradable. For this reason, these small pieces of yarn can be a hazard to birds and small animals – I recently found a young bird firmly fastened to a branch by a very short length of yarn (not mine I hope!). The young beaks are not strong enough to break the yarn (have you ever tried breaking acrylic?) and, of course, they cannot unpick the yarn.

The best thing is to collect all the longer lengths to sew up with and anything more substantial, KNOT firmly together, then cone up and knit into "tops" for Save The Children Fund. My husband has knitted over 250 of these (yes, this must be a record for one person!) from all sorts of scraps of yarn, on his standard gauge machine. He has found the thicker yarn ends are best doubled up or used treble to make blankets on the chunky machine. Many thanks go to all those who have kept him going in his spare time with their contributions of spare yarn.

Having now read my June issue of *MKM*, another tip springs to mind. When knitting a cut and sew cardigan (i.e. where the two fronts are created by knitting one sweater front and cutting up the centre), I always leave the two centre needles out of work after the cast on rows. This leaves a nice little ladder which I zig zag down on both sides with my sewing machine, then cut up the centre of the ladder. I have never found this to run, even on children's cardigans. Knitters who have machines with a mirror image facility could use this technique to match up patterns at the centre, but remember that you lose the two centre stitches plus the one each side which goes under the band – it would never do to have two ducks without heads facing one another, would it!
Yours sincerely,
Marian Newton,
Woodsetts, Workshop

Thank you for your tips Marian and particularly for your warning about those scraps of yarn. You and your husband are certainly doing your share for today's "concerns" so let us do something for you by making yours, the Star Letter this month. You will receive a year's free subscription to MKM *and a cheque for £5.*

Dear Anne,
I would first like to thank you for your "Singer Specials". As I have recently acquired a Memo-matic, my back numbers of *MKM* and, of course, your on-going articles, have proved invaluable.

As an arthritis sufferer I often find it a strain using the latch tool for casting off. However, as a "courageous" cut and sewer, as well as being a past owner of a Brother Electronic with garter carriage which casts off automatically, I decided that I would never go back to a latch tool cast off and that it was a waste of time in any case if I was intending to cut the fabric!

My method now is to take the tension setting down as low as the thickness of yarn will allow, knit a couple of rows, then increase to the loose tension. I remove the comb and weights from the knitting, take the yarn out of the feeder and run the carriage across to release the knitting. Surprisingly, after using this method, I have never had the problem of "running" stitches. After sewing the neck shape I either overlock the shoulders or pick up the stitches on a darning needle using the same colour yarn. I then cut out the neckline and sew in the usual way.

For any Singer knitters out there who find they are struggling to understand the machine – the only advice I can give is to persevere and experiment. Believe me, it will work in the end. This is the way I have learned to use my machine and although there are one or two things I still don't quite understand, I feel that with a bit of determination and the help of your articles I am getting there. I have only had the machine for six weeks now, but try to spend at least one hour every day with it. I admit that I have been known to curse on occasion and I often talk to my machine, telling it "You will not beat me, so you'd better start behaving!" I don't know what's happened lately – the machine has either taken notice and chosen to behave or I have mastered it at last, because I have managed to finish two sweaters this week! Anyway, thanks *MKM* and keep up the good work!
Yours sincerely,
Iris Atkinson
Bentley, Doncaster

Dear Anne,
I have noticed several letters from readers who are having trouble with a Brother linker. I have been teaching machine knitting for some time and often come across pupils who have experienced the same problem.

The secret is to use the claw weight in a different way than that illustrated in the instructions. Instead of hanging the whole of the weight, hang only the left hand hook of the weight, placing it on the right hand stitch about two rows from the top of the knitting. The rest of the weight hangs in mid air! Otherwise, follow the printed instructions and, unless your linker is faulty, this should solve the problem.
Yours sincerely,
Dawn Latter
Shoreham-by-Sea, Sussex

Dear Anne,
I recently advertised an unwanted machine in the "For Sale" section. Can I please, through your letters page, make a request on behalf of all vendors of second-hand equipment?

PLEASE only telephone for information if you are REALLY interested in the item for sale. If you decide to buy it by post and say you will send a cheque, SEND IT. If you change your mind for any reason, please telephone back to say so.

I kept a machine for a lady who was "putting a cheque in the post" and told other callers that the machine was sold. The cheque never arrived and I heard nothing more! There are plenty of second-hand bargains available but I feel that more honesty and good manners (on both sides, of course) are needed!
Yours sincerely,
Jean Godfrey
Kinver, West Midlands

Dear Anne,
I have always done my own dressmaking and last year, with a growing interest in knitting, I decided to buy myself a machine. I have just made my first skirt – a straight style in tuck stitch – and I found that my dressmaking skills came into their own when making up and finishing the skirt.

Instead of using wide elastic in the waistband I used "Peta-Stretch" stretch petersham which I buy from the haberdashery department of my local store. This is less bulky than some elastics, is lightweight and does not "roll-over" in wear.

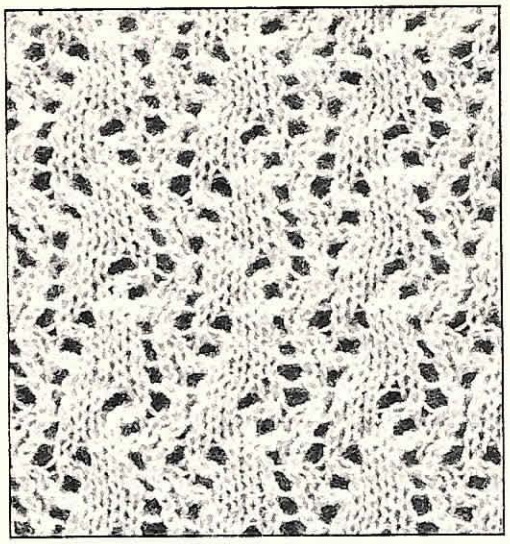
I decided to line my skirt with anti-static polyester skirt lining material and used a straight skirt paper pattern as a guide. Without any shaping on the hip and no darts I had a straight tube of fabric with a centre back split for ease in walking. I cut a length of narrow stretch-lace to the size of the skirt waistband and joined it into a circle, then pinned the lining equally around one edge of the lace. Stretching the lace as I sewed, I machined the lining to the lace with a multi-zig-zag stitch. After the skirt waistband was completed (i.e. sewn down with stretch petersham inserted) I slip-stitched the other edge of the lace to the lower part of my waistband. This way the lining stretches as easily as the knitted skirt and fits smoothly over the waist. The stretch lace was bought at a market stall where it was available in black, white and skintone – I think it is used in the

lingerie industry for bras!

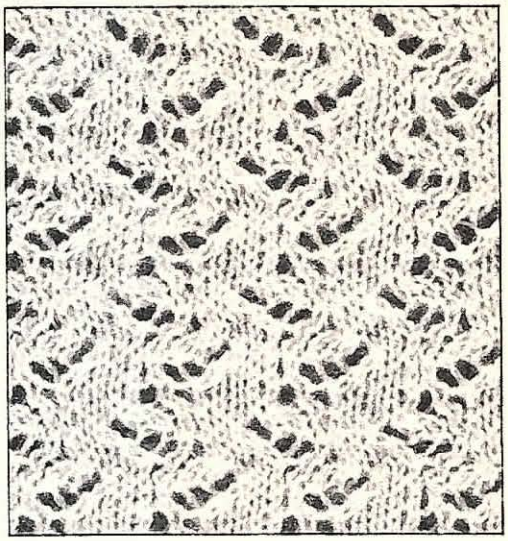
Perhaps this information might be of interest to others. I enjoy your magazine and have learned a lot from the articles and letters. My machine is a Brother 890 and last week I bought a ribber, so the letter from A. M. Roberts-Jones in the May issue was very helpful. I am hoping that "Oh Brother" or "Teach In" will be about the ribber in the not too distant future!

Yours sincerely,
Mrs J. Mew
Basildon, Essex

Your luck is in Mrs Mew as Ann Kite begins a new "Teach-In" series on ribbers in our October issue.



Set card on row 1



Set card on row 2

Dear Anne,

Many people think you can only do what the punchcard tells you to do but, being me, I always try to get as much as I can from them – even with a lace card I'll try knitting it in different ways.

I have the *Machine Knitting Stitches* book and punched out a card for "lace carriages that transfer and knit" (No 1×23, page 84). I set the card on row 1 and knitted a sample then decided to knit another, this time beginning the pattern at row 2. I was very pleased with the result and my friends thought it looked like fashion lace.

I have experimented with both plain and fashion lace cards. I have even tried knitting the pattern without taking the yarn out of the yarn feeder to do the transfer rows indicated at the side of the punchcard. I just find it interesting to try out different ways and in the process, I often produce some attractive patterns!

I like to knit my lace work with 2-ply brushed acrylic (single stranded) on tension 5 and follow the 4-ply pattern from the *Toyota Pattern Book*. For a nice tight rib I use the 2×1 setting with two strands of 2/30s yarn and then knit straight into lace pattern.

I have one rule – I never use a steam iron on my lace jumpers. Instead, I lay the garment out flat on the table and place one heavy book over the top of the neck edge and one at the bottom over the rib to stretch it a little. I do not put any weight on the sleeves. When I wash the garment I just shake out the water and hang it over a clothes horse or the back of a chair. These jumpers dry in no time, no pressing is required and the fabric is so light and cosy that I wear them all year round!

Yours sincerely,
Ethel Kennedy
Erskine, Renfrew

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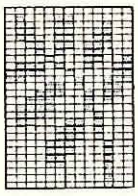

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2 POLO NECK JUMPER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin Bellini.
For all sizes: 1 × 350g cone in Shade 29 (MY).
GARMENT WEIGHT
Finished garment in second size weighs 210g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% PAM. For further information about this yarn, please write to the following address: Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Actual size 93 [103, 113, 123] cm, 36½ [40½, 44½, 48½] in.
Length to shoulder 63 [65, 68, 70] cm, 24¾ [25½, 26¾, 27½] in.
Sleeve seam 33 [35.5, 37.5, 39.5] cm, 13 [14, 14½, 15½] in (adjustable).

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3··).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 72 [79, 88, 96] Ns at left and 71 [79, 88, 95] Ns at right of centre 0 to WP. 143 [158, 176, 191] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 2×2 rib knitting. Set RC at 000. Using MT−1··/MT−1··, K 29 rows. Using MT−··/MT−··, K 1 row. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 72 [79, 88, 96] Ns at left and 71 [79, 88, 95] Ns at right of centre 0 to WP. 143 [158, 176, 191] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−·· and MY, K 1 row. Using MT−1··, K 57 rows. Using MT−··, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
ALL MACHINES
1st AND 4th SIZES
Inc 1 st at right edge.
2nd SIZE
Inc 1 st at each end.
ALL SIZES
144 [160, 176, 192] sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 30th row until there are 152 [168, 184, 200] sts. K 25 [35, 45, 55] rows. RC shows 145 [155, 165, 175] and work measures 36.5 [38.5, 40.5, 42.5] cm, 14½ [15¼, 16, 16¾] in. Place marker at each end.
SHAPE ARMHOLES
Dec 1 st at each of next and every foll 3rd row until 118 [124, 130, 136] sts rem *. K 79 [64, 53, 38] rows. RC shows 273 [283, 297, 307] and work measures 63 [65, 68, 70] cm, 24¾ [25½, 26¾, 27½] in.
SHAPE SHOULDERS
Push 5 [8, 11, 14] Ns at opposite end to carriage to HP on next 2 rows, 6 Ns on foll 10 rows and 8 Ns on foll 2 rows. 32 Ns rem in WP. Using MT+6·, K 1 row. Using WY, K a few rows and release from machine. Push 43 [46, 49, 52] Ns at right from HP to UWP. Using MT and WY, K 1 row. Using WY, K a few rows and release from machine. Push 43 [46, 49, 52] Ns at left from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 53 [38, 27, 12] rows.
SHAPE NECK
Push 64 [67, 70, 73] Ns at right to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at right to HP, K 2 rows. Push 2 Ns at right to HP on next and foll 2 alt rows, K 1 row. Dec 1 st at neck edge of next and foll 4th row. 43 [46, 49, 52] sts. K 12 rows.
SHAPE SHOULDER
Push 5 [8, 11, 14] Ns at left to HP, K 2 rows. Push 6 Ns at left to HP on next and foll 4 alt rows, K 1 row. Push Ns at left from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, push 54 [57, 60, 63] Ns at right from HP to UWP. Finish to correspond with first side, reversing shapings by reading left for right and right for left. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 39 [40, 40, 42] Ns at left and 38 [40, 40, 41] Ns at right of centre 0 to WP. 77 [80, 80, 83] Ns. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−2··/MT−2··, K 25 rows. Using MT−··/MT−··, K 1 row. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 39 [40, 40, 42] Ns at left and 38 [40, 40, 41] Ns at right of centre 0 to WP. 77 [80, 80, 83] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−·· and MY, K 1 row. Using MT−2··, K 49 rows. Using MT−··, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
ALL MACHINES
1st AND 4th SIZES
Inc 1 st at right edge.
ALL SIZES
78 [80, 80, 84] sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th [4th, 4th, 5th] row until there are 144 [144, 148, 148] sts. K 4 [18, 20, 6] rows. RC shows 136 [146, 156, 166] and work measures 33 [35.5, 37.5, 39.5] cm, 13 [14, 14½, 15½] in. Adjust length at this stage, if desired. Place marker at each end.
SHAPE TOP
Dec 1 st at each end of next and every foll alt row until 36 sts rem, K 1 row. Using MT+6·, K 1 row. Cast off with a latch tool.

TO JOIN RIGHT SHOULDER

Push 43 [46, 49, 52] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder

Skirt, PHOOL. Earrings & necklace, ADRIEN MANN.

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facing, replace sts on to same Ns. Using MT−1 and MY, K 1 row. Using MT+6·, K 1 row. Cast off with a latch tool.

POLO COLLAR

Push 116 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, K 6 rows. Using MT−··, K 6 rows. Using MT−1, K 6 rows. Using MT−1·, K 6 rows. Using MT−··, K 14 rows. Using MT−1·, K 6 rows. Using MT−1, K 6 rows. Using MT−··, K 6 rows. Using MT, K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT−1··, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. Using MT+2, K 1 row. Using MT+6·, K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER

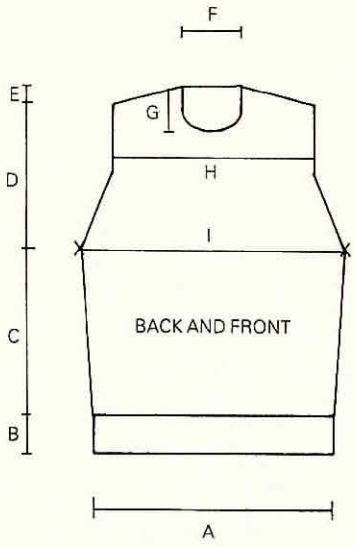
Work as for right shoulder but read left for right.

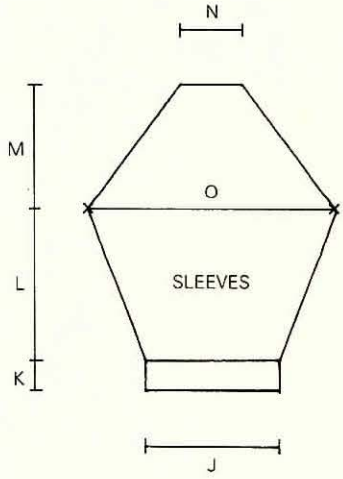
PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side, sleeve and polo collar seam.





A = 45 [50, 55, 60] cm
B = 6 cm
C = 30.5 [32.5, 34.5, 36.5] cm
D = 26.5 [26.5, 27.5, 27.5] cm
E = 3 cm
F = 10 cm
G = 8 cm
H = 36.5 [38.5, 40.5, 42.5] cm
I = 47.5 [52.5, 57.5, 62.5] cm
J = 24 [25, 25, 26] cm
K = 5 cm
L = 28 [30.5, 32.5, 34.5] cm
M = 22.5 [22.5, 23.5, 23.5] cm
N = 11 cm
O = 45 [45, 46, 46] cm

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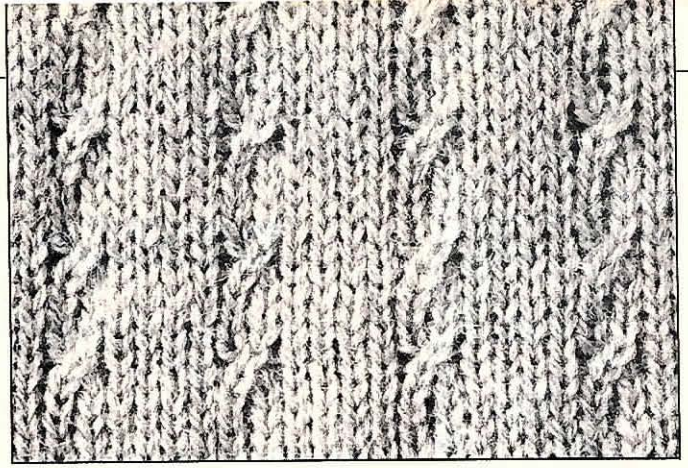
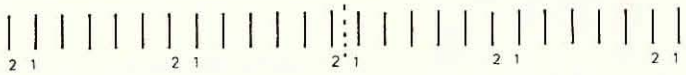
TALKING TOYOTA

CABLES – PART 2

Elongated cables are similar to the classic cricket sweater cables but by both making them narrower and alternating the crossovers you can give a more fashion conscious look to a garment.

Shelagh Hollingworth





THE METHOD

This is another cable that crosses two stitches over two stitches. Transfer the third and every following seventh and twelfth stitches on to the adjacent needle at the left and right of centre 0 on your usual set up test piece of approximately 5 centimetres, 2 inches stocking stitch. Arrange for the centre cable to be over the four centre needles. Push the empty needles to NWP.

* Knit four rows. Cross stitches one and two in front of stitches three and four by taking stitches one and two on to double transfer tool, moving stitches three and four on to needles one and two, then placing stitches one and two on to empty needles three and four. Knit six rows. Now cross stitches five and six in front of stitches seven and eight *.

These ten rows from * to * form the pattern. With so many cables fairly close together in this pattern it is easy to see why the side stitches remain as loops instead of being picked up with the latch tool at the sides of the cables. To do so would not only be very time consuming, but would draw the work in too much. However, as you can see in the photograph below the results are very handsome and a good example of the classic cable pattern taken a step further.

If you use this cable pattern as part of a fashion garment, do remember that narrow cables used between narrow strips are going to form a fabric similar to a wide rib. Bear this in mind when you are working out a design that has ribby tendencies, since ribs do cling and you will need, not only extra stitches to cover the drawing in of the cables, but extra width to stop the fabric from clinging, should you want a fashionable over-sized baggy look.

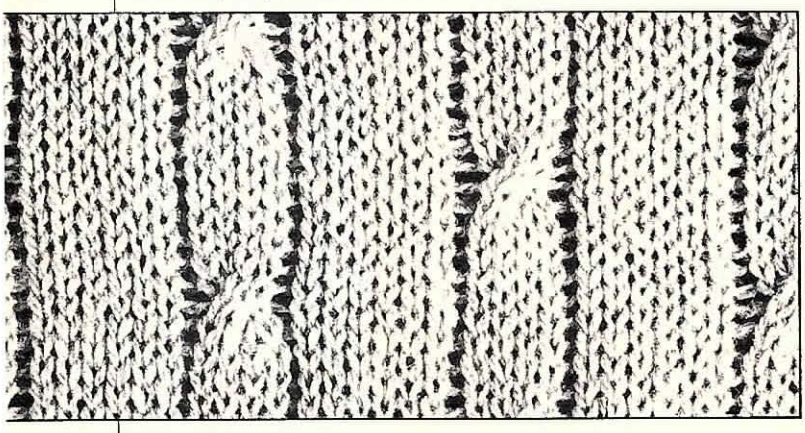
When the up to date fashion happens to be close fitting, then making a garment with a normal allowance for movement will be just right, but you will still need to add extra stitches to let the cables draw in.

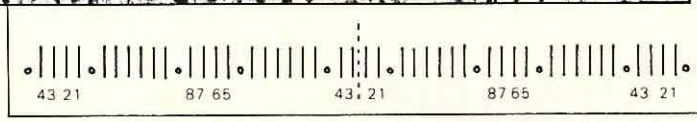
NARROW CABLES

There are absolutely no rules governing how many stitches you cross over to form cables. With machine knitting we tend to restrict it to a maximum of three stitches over three stitches because the machines are supplied with triple transfer tools. While there are tools that have more stitch hooks (optional) and these could be used to make wider cables, a three over three pattern probably remains the most comfortable to work with.

In the same way, it is up to you how many rows you work between the cables. That is why the test pieces are so invaluable. From these you can try the patterns not only for tension but to see whether the number of rows between, as recommended, look and feel exactly right in the yarn you are using. It is difficult to say just what makes a good looking cable. With too few rows worked between it will probably look too fat and squashed; it may even make the work very solid. Putting too many rows between cables has the opposite effect. The work may look very lax and have little body and indeed, may look as though you just wanted to avoid working too many cables.

Above we have a neat little cable pattern that is useful as a simple interruption of stocking stitch along a complete garment. Placed between strips of stocking stitch at the base of the sweater it could be a fascinating imitation of a traditional Aran Fisherman's sweater welt. To work this correctly you would need to keep the welt almost as wide as the main part of the sweater and have the narrow cables running between only two or three plain stitches. This welt, to be correct should be about 17 to 20 centimetres, 6¾ to 8 inches deep.





THE METHOD

Cast on the usual number of stitches to form a test piece and work a few rows of stocking stitch ending with the carriage at the right.

* Knit four rows. Cross stitch one in front of stitch two by lifting stitch one on to single transfer tool, moving stitch two on to needle one and placing stitch one on to empty needle two. The needles crossed begin with the two centre stitches, then every fifth and sixth stitches to the left and right of centre 0. These four rows form the pattern.

The pattern makes little difference to the contraction of knitting and your tension sample will show that only an occasional stitch increase across the whole width will be necessary to keep to the commonly used tension. Because there is so little drag on crossing two stitches every four rows this is one time when you will not need to take down a stitch to either side of the cable.

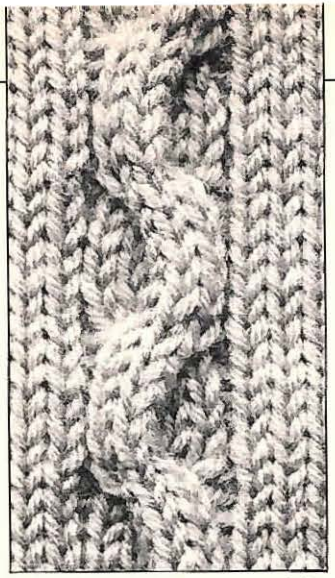
The contraction of the work caused by using cable patterns may be partly counteracted by working to a looser tension than usual and this should be tried on the sample. If there are many cable crossovers the loose tension will hardly show and will certainly make the knitting easier, but where there are few cables and a lot of plain knitting the looseness of the plain knitting will take over and make the work look faulty.

WIDER USES OF CABLES

So far cable crossovers have been crossed in one direction only. This is the normal practice method, as while you are finding out how cable works you will not want to be bothered with concentrating on moving the stitches on the transfer tools in differing directions. However, while you are still making samples why not experiment with alternating crossovers. If you have sets of cables together, as in the sample of centre front cables and then cross the cables in opposing directions, you will be creating a completely different style of cable which looks as though it was designed as a whole rather than two separate pairs of cables. For this pattern the crossover should take place on the same line, not alternating as the previous example.

If you cross the cables one way, knit the next few rows as usual, then cross the cable the opposite way (in the same channel) you are producing what is sometimes called a snake cable, since that is what it looks like. The top stitches coil back and forth over the back stitches, see above right.

A coloured variation can be made to simple cable panels. This



is not knitted in but is quickly added in making up. Knit a few stitches in a contrast colour into a long strip. In making up, sew down the strip at the lower edge of the cable at the back and thread it up through the cable twist to sew it in at the top. When you are on to more advanced machine knitting and attempt some intarsia knitting, that is, knitting blocks and strips of colour adjacent without floats at the back, by means of an intarsia carriage, you will be able to make coloured cable strips without knitting the contrast separately simply by knitting strips of colour side by side and cable crossing them.

Single crossovers are the base of knitted braids. You can knit a braid over nine stitches by first crossing the six stitches to the left of the nine stitches, knitting three rows, then crossing the six stitches to the right and knitting three rows. This will form a braid or plait very common in Aran knitting. With a selection of these traditional braids and cables it would be very easy to produce a typical Aran sweater on your machine.

Cables are not just for heavy garments. You can introduce them into lacy patterns too. On a test piece you can work out a lace pattern in blocks or strips – this is especially simple with the push button method of needle selection – then fit a crossover into the plain stocking stitch sections. The holes in the work will give lightness to the heavier sections with cables.

Most knitters make their samples in standard smooth four ply yarn so that the tension can be taken with ease and the pattern shows up well. Once you are able to make cables efficiently and know how they normally look, this might be a good time to try them out in more unusual yarns. There is such a variety of textured yarns available today that it would be a pity not to be adventurous with them. When you sample a new yarn spare the time to work as many different pattern samples as you can and always include cables. Cables not only add pattern, they give a texture all their own. For some specialised yarns, say those with knops, or the hairy yarns, you will probably need to work at a looser tension for the cables to show but this is not to their disadvantage since the cables, loosely worked, frequently add to the richness of the finished look.

As to placing cable patterns, there is no need to have them all over the garment, unless it is a classic sports sweater. As well as the sampler sweater mentioned earlier, you can add cables to the bodice of a garment and work the remaining yoke and sleeves in a simple small tuck pattern. If you have the body of a sweater in cable strips you might leave the sleeves in stocking stitch. To be really inventive you could knit the bodice to the yoke in cable and stocking stitch strips but have the sleeves and yoke all in one from cuff to cuff in the same pattern, so that the cables run across the yoke sideways. All you need is a scale diagram and a tension sample. While you are allowing extra stitches for the cables in the tension, do not omit to allow stitches for seams when you are working out these unusual pattern shapes.

We have shown you how to incorporate the common cables into your knitting, simply imitating hand knitting by crossing over stitches. There are many more ways of forming cables for hand knitters and now that you understand how we simply cross over the stitches with transfer tools instead of cable needles, you may well find that others of the hand knit variety can be reproduced on your machine. If you have practised all the new skills available to you with the K858, you could, at this stage, create a garment combining a selection of textures that all go well together, choosing from Fair Isle, lace and cables and placing them to set each other off to the best advantage.

REMEMBER . . .

1. Cable patterns draw the work in, do not attempt to introduce them into a pattern without working a tension sample first.
2. If you are adding cables to a plain garment for which you already have a suitable pattern, add stitches to allow for the pattern to draw in.
3. Cables are generally worked between laddered stitches. These can be secured at the beginning by placing the laddered stitch on its adjacent needle, with the empty needle in WP throughout OR these stitches may be allowed to ladder and then be picked up and ribbed with the latch tool to form a purl stitch on the right side of the work.
4. When you have crossed over the cable stitches, bring the needles out to holding (E) position. Leave the carriage at plain knitting and it will knit in the E position needles with ease on the first of the rows that follow.

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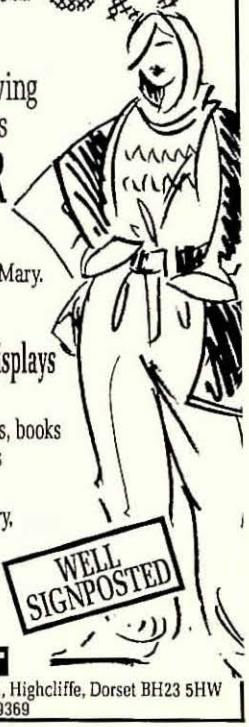

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THE GARTER CARRIAGE
Part 1
Planning a garment

Are you one of those fortunate Brother owners who also has a garter carriage? The big advantage is that it can be left to knit on its own, ideal for the busy working mum or the "two machine" household. However, many knitters find that it is still difficult to plan and knit garments. In this short series, Diane will try to solve some of the problems and give you new ideas for using the garter carriage.

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PLANNING TIME

Many machine knitters decide in the morning that, although they have a wardrobe full of clothes, they have nothing suitable to wear that evening. It is then just possible to plan, make and finish a garment in time. One of the problems for garter carriage owners is that this is no longer possible. It is important to think ahead and allow longer to make a garment – not really a problem, but a little difficult to accept after years of knitting a garment very quickly.

When allocating time for the garter carriage, first decide whether it is possible to leave it knitting all night. Those who live in houses with thick walls or use a machine in an outbuilding are very fortunate, because they can knit all day and use the garter carriage at night, or make twice as many pieces by leaving the garter carriage to knit day and night.

Most of us, however, live in modern houses (or flats – even more of a problem) where the "clickety clack" of Gertrude (that's what I call mine) would keep us and perhaps the neighbours awake. Knitting time is then available only during waking hours, so more careful planning is needed.

When knitting an adult size garment, the slow progress of the garter carriage usually means that it is only possible to knit one garment piece each day. Four knitting days (or two days and nights for the favoured few) are needed to knit a sweater. If you allow this for each garment you will not be disappointed by lack of progress, which seems to cause some knitters to stop using the garter carriage altogether.

Try to be positive about the time taken. If you know that you have a busy weekend ahead and will be out all day for two days at the end of next week, you could use this time to knit a jumper. Don't think to yourself that you will have to wait a week for that garter stitch sweater – that's the negative approach. Remember that you will have been out enjoying yourself and you will still have made that lovely garter stitch sweater as well.

Thinking positively encourages the right frame of mind to get on and do the job. Being pessimistic usually only leads to problems. How many times have you sat down at your machine and thought "I don't think I can cope with this" and within the next five minutes all the knitting has been on the floor. This did not prove that you couldn't use whatever it was, simply that you were not in the mood to knit successfully!

Remember that, before the first garment piece can be knitted, time will have to be found to knit at least the tension piece and probably also some swatches of different designs. Think carefully about when this can be done – perhaps at the end of your knitting day or after you come in from work. After casting on and knitting a few rows, you just need a couple of minutes from time to time to go back to the machine and change the punchcard or pattern number.

Think also about the garment pieces. Sleeves which are knitted straight are very easy to set up and can then be left until complete. A cast on, a few rows with waste yarn, one row with the cord and one row of main yarn are all that needs to be knitted before the garter carriage takes over. However, if you are leaving the house very early or have a lot to do before you leave, even this will not be possible. Why not do it and leave it ready the day before, then all that is needed is one minute to set the garter carriage in operation and you will come home to a sleeve which only has to be cast off.

Body pieces are usually more demanding of your time. Most start with a welt and then change to the main stitch and there may even be some shaping to do. The garter carriage can be used to knit a ribbed welt, but always remember that if you set the garter carriage to knit a 24 row welt and then leave it, that is all it will achieve. If you had knitted the ribbed welt, it might have knitted 300 rows in the same amount of time. Knitting as much as possible with the garter carriage is not always the quickest way to complete a garment.

When planning the time to knit

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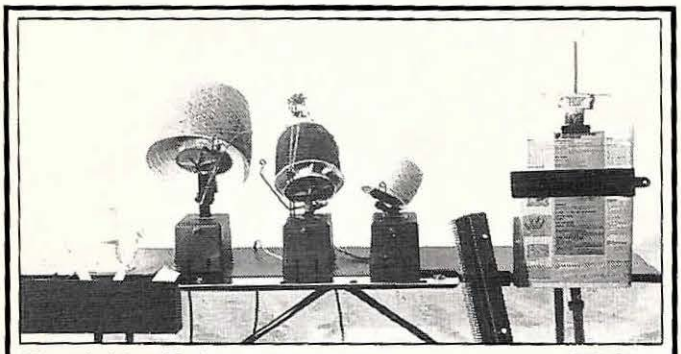

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a garment, always try to choose the best day to knit each piece. Use days when you are at home but busy with other things to knit pieces which need a little attention, like body pieces which need a welt and shaping. Days when you are out all day can then be used for the simplest pieces.

Knitters often tell me that their biggest problem is time. We can't make any more hours in the day, but careful planning can allow us to use this time-saving piece of equipment as efficiently as possible.

PLANNING A GARMENT

When you have worked out how you can fit in knitting a garter stitch sweater, the next stage is to decide how the garment is to be knitted.

You will probably be amazed by the range of yarns which the garter carriage can use – smooth and slightly textured acrylics of any thickness, wool, most cottons (although not those with a very strong twist) and even some suitable fancy yarns, for example chenille.

Before knitting the tension square, it is essential to try a range of stitch designs with the yarn chosen for the garment. Yarns of different types, colours and thicknesses will produce very different effects from the same design. The completed garment will be more successful if the right type of stitch is selected. Yarns with some texture, for example, usually need to be used with simple designs, since complex patterns do not show well. Thicker yarns are more effective for large designs and lighter colours will usually show up a complex design more clearly than small designs.

The next stage is to knit a tension square and measure it. There are very few patterns for the garter carriage, so to really use its full potential it is necessary to work out your own patterns. This is not difficult, since most of the pieces will be fairly straight. KnitLeader owners can use any suitable block, but the number of rows to be knitted in each piece has to be worked out before setting up the garter carriage. The ready reckoner in the back of the instruction book is useful for this. This table can also be used to work out your own patterns, perhaps also with the aid of calculator.

When choosing garment shapes, keep them as simple as possible, unless you are planning to knit the garment while working in the same room, for example on another machine. Sleeves can be difficult, since for mens' and some women's jumpers a straight sleeve may not be suitable. However, always remember that the sleeve can be knitted in stocking stitch or with a narrow band of pattern. I sometimes shape just the first third of the sleeve, increasing rapidly in this section but making it possible to knit the rest of the sleeve straight.

Don't be afraid to use cut and sew for necklines, as these are very tedious to shape on the machine. Use a template, such as the excellent one produced by Carl Boyd, to mark out the shape of the neckline. Tippex is ideal for marking, since it is slightly sticky and helps to hold the fibres together after cutting. Follow the marked line with zig-zag stitches on the sewing machine, chain stitch on any linker or a line of backstitching by hand. After cutting out the neck shape, the raw edge is enclosed with a double band, which can be backstitched on the right side and slip stitched into position on the wrong side. The result is both neat and hard-wearing – it is used for most knitwear commercially, after all.

If you have mastered cut and sew, this can be used for other shaping, for example by knitting a straight sleeve and cutting it to the shape required. Shoulder shaping is neater using holding position (with the cord), so that the open stitches can be joined. Only a few rows of shaping are needed and the results are excellent.

If you have been meaning to knit with the garter carriage, why not try something very simple. The evening cape illustrated in Figure 1 is a straight piece of knitting, using 16 rows each of purl and plain stitches. In a softer yarn it can be used as a bedjacket and for girls or slim ladies, it makes an excellent skirt when sewn into a tube.

I hope that I may have encouraged some of my readers to use the garter carriage and next month I will be exploring stitch patterns and ways of combining these into interesting garments.

Diane's book, The Garter Carriage – Patterns and Techniques *covers the use of the garter carriage in more detail. It also contains a range of patterns, including the evening cape or bedjacket, matching skirt and several jumpers. It is available from your local dealer for £5.25. The books are also available post free (UK only) if you mention this article, from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Overseas readers can order any of Diane's books using Visa, Access or Mastercard (please state air or surface mail, which will be included in the amount charged).*

HELP LINE

Last December we printed a letter from Barbara Hill asking for ideas to make use of the cardboard centres from her yarn cones. Since then she has written to tell us of her first reply and we thought you'd also be interested in some of the suggestions that came in, including Dee Murton's account of the origin of these cardboard cones which was news to us.

Dear MKM,
Thank you for printing my request for readers' ideas regarding the use of empty cones. The first response came directly from Mrs N. Sall, way up in Fort St. John, B.C., Canada. She only had the part of my address which was printed in the magazine but she sent her letter off and the post office did the rest. I received it, along with her idea for making a Christmas fairy, just in time for the festive season and I'm pleased to say that I made my fairy thanks to Mrs Sall and the post office.

It is pleasing to be part of your friendly, helpful readership.
Yours sincerely,
Barbara Hill
Dewsbury, West Yorkshire

Dear MKM,
Here are some ways of using cardboard cones, mostly for green-fingered knitters:

Didn't you know that these were not originally invented to wind yarn on to? They are actually covers to keep light off hyacinth bulbs! A strip of electrician's tape stuck around both sides of the base to make them waterproof and they're ideal for bringing on any bulbs destined for the windowsill. It was a long time after their invention that yarn spinners adapted them for their own purposes.

Still on the gardening scene, I've used these for years in place of plant pots for bringing seeds on in the greenhouse. I cut them in half, discarding the pointed end for the moment and place them in a seed tray or wooden tomato box on layers of newspaper, narrow ends uppermost. These are packed tightly together, filled with compost and then seeded. The whole "pot" can then be planted outside when the plants are ready. The cardboard disintegrates organically, leaving the roots to grow undisturbed.

The pointed ends also have a gardening use, as if you hadn't guessed. If these are carefully stuck with waterproof glue on to a piece of stout board or plywood, cut ends to the board and in close rows, the whole board can be used for making individual holes for large seeds in trays of compost, umpteen at a time, and neatly!

Try using plastic cones as holders for indoor bulbs which normal people grow in water in proper bulb glasses! They also make marvellous peanut feeders for the birds in winter. I asked my husband to melt holes through the plastic, just smaller than peanuts and quite close together; then he poked a couple of tiny holes through the "open" end to take wire hangers. They look like giant ice-cream cones, hanging at the window and the red ones seem to be the most popular.

Thanks for an interesting and informative magazine.
Yours sincerely,
Dee Murton
Lairg, Sutherland

Dear MKM,
I am sure that the making of puppets with empty cones is not unique, but my daughter-in-law Johanna created the delightful "little people" in the enclosed photograph as a project for a recent examination – needless to add she passed with flying colours! I recently took the "little people" along to my local Heron Knitting Club where they were much admired and one of our members – in fact my former knitting machine tutor – said that she had once made a whole Nativity scene with empty cones.

Since reading Barbara's letter it has set me thinking! I know that local playgroups find them useful, certainly for skittles and as cone and ball games, but I thought maybe if they were filled with some sort of plaster and decorated, they would make good door stops. They would certainly be useful in floral decorations and I also wondered if they could be used in the greenhouse for transplanting seedlings?

I am at present looking at the dozen or so cones sitting on the floor and am making up my mind to do something with them but, even with ingenious ideas, how does one find time with all that knitting to do?
Yours sincerely,
Patricia Shepheard
Herne Bay, Kent

Dear MKM,
I would like to make a suggestion to Mrs Higginbottom of Leeds (April '92) for her problem with static electricity. Although I did not get this trouble with my machines, we used to suffer badly when we first got our computer. Now don't blame the machine, poor thing, it's not really to blame, it's everything else in the home, the carpets, furniture cloths and so many more things these days that have man-made materials in them.

Our solution to the problem is ASCAT (anti-static carpet treatment). I first borrowed a bottle from work and it works like magic, it really put a damper on the whole house and straight away cheered us up and got rid of the edginess we were all feeling.

We get our supplies from our computer dealer, so you could try there or a good office stationer. I can't remember the cost but you need to buy a plastic pump and a large bottle of the solution, it'll last for ages and a good going over the whole house once a month will probably be your best bet. Don't worry, it is quite safe near your machine and other electricals, a soft cloth will wipe away any excess fluid.

Good luck, I hope it works as well for you as it has me. Happy knitting and thank you *MKM* for such a brilliant magazine.
Yours sincerely,
Diane Patch
Bristol, Avon

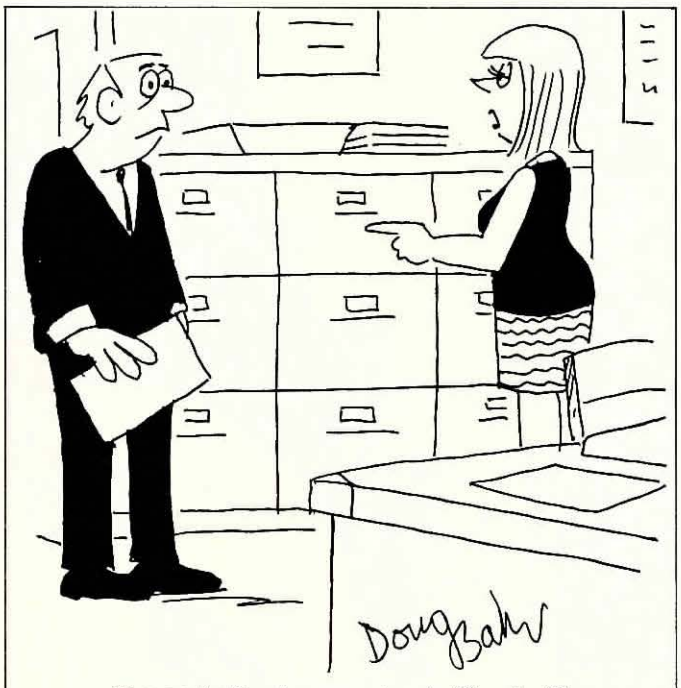
Dear MKM,
I know how Betty Higginbottom must feel. Static electricity of this intensity is unbearable and I suffered from it before I began machine knitting. I am a Word Processor Operator as well as a keen knitter and so I "borrowed" a little high-tech knowledge from that field to solve my problem when it reared its ugly head during my introduction to the knitting machine.

Betty, I suspect, generates a larger than average amount of her own static electricity aggravated by pushing the carriage to and fro and she has begun to discharge herself through the machine. I suggest that she does as I have done, pops down to her local computer shop and purchases an anti-static bracelet and strap.

It's a small stretchy band, normally worn on the wrist, with a single wire of about six feet and a crocodile clip which you attach to a metal part of your office, that is, desk or radiator but not the computer. I suggest that she wears the bracelet either above her elbow or round her ankle so that it doesn't get entangled in her ribber. The wire is generally fastened to the bracelet with a popper so even if she forgets about it and walks away from her machine with it still attached, it will just pop apart.

Anyone who complains that they are convinced they programmed their machine correctly but it won't read, should try this solution too, as static electricity can cause computer chips to misread instructions and, if it's bad enough, static electricity can destroy data held on disc.

Good luck to Betty and thanks for a great magazine.
Yours sincerely,
Linda Bagley
Scaynes Hill, West Sussex



"I've put the Kingsley account under 'C' as the 'K' drawer is full of my knitting literature."

3

FIRST & SECOND SIZES ONLY

BACK

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 90 [100] Ns at left and right of centre 0 to WP. 180 [200] Ns. Push corresponding Ns on ribber to WP for full needle rib/double rib . * Using MT−4··/MT−4 and MY, cast on. Using MT−3··/MT−3, K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Using MT−1··/MT−1, K 4 rows *. Set RC at 000. Using MT+··/MT+·, shape sides by dec 1 st on each bed at each end of every 30th row until 172 [192] sts rem on each bed. RC shows 120. Using MT/MT, cont to dec on every 30th row from previous dec until 166 [186] sts rem on each bed. K 26 [36] rows. RC shows 236 [246].

SHAPE RAGLAN ARMHOLES

Using MT−1/MT−·, cast off 2 [3] sts on each bed at beg of next 4 rows and 2 sts on each bed at beg of foll 4 [6] rows. K 1 row. Dec 1 st on each bed at each end of next and every foll 3rd row until 116 [156] sts rem on each bed, then on every foll alt row until 60 sts rem on each bed. K 1 row. Cast off 2 sts on each bed at beg of next 8 rows and 3 sts on each bed at beg of foll 6 rows. 26 sts rem on each bed. RC shows 365 [375]. Cast off.

THIRD SIZE ONLY

LEFT BACK

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 110 Ns on each bed to WP for full needle rib/double rib. Work as for back from * to *. Set RC at 000 **. *** Using MT+··/MT+·, shape side by dec 1 st on each bed at right edge of every 30th row until 106 sts rem on each bed. RC shows 120. Using MT/MT, cont to dec on every 30th row from previous dec until 103 sts rem on each bed. K 40 rows. RC shows 250. K 1 row extra for right back.

SHAPE RAGLAN ARMHOLE

Using MT−1/MT−1·, cast off 3 sts on each bed at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row, K 2 rows. Dec 1 st on each bed at raglan edge of next and every foll alt row until 37 sts rem on each bed, K 2 rows. Cast off 2 sts on each bed at beg of next and foll 6 alt rows, K 1 row. Cast off 3 sts on each bed at beg of next and foll 2 alt rows. 14 sts rem on each bed. RC shows 387 (388 on right back). Cast off ***.

THIRD SIZE ONLY

RIGHT BACK

Work as for left back to **, then from *** to *** reversing shaping by noting alteration in number of rows worked and reading left for right. Join centre back seam.

3 RIBBED COAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Bellini.
2 [2, 2] × 350 [350, 400]g cones in Shade 05 (MY).

GARMENT WEIGHT

Finished garment in second size weighs 585g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% PAM. For further information about this yarn, please write to the following address: Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-92 [97-102, 107-112] cm, 32-36 [38-40, 42-44] in.
Actual size 131 [147, 161] cm, 51½ [58, 63½] in.
* Length to back neck 85.5 [87.5, 90.5] cm, 33¾ [34½, 35¾] in.
Sleeve seam 37 [38.5, 38.5] cm, 14½ [15¼, 15¼] in.
* To adjust length; shorten the area knitted at MT or lengthen the area knitted at MT+.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches on each bed to 16 cm and 60 rows to 14 cm, measured over full needle rib/double rib (tension dial approximately 4··/4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

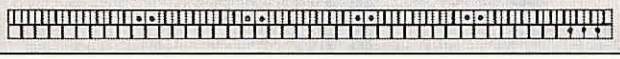
KNITTING NOTES

Due to the number of needles required, the back of the longest size is knitted in two halves and seamed.

RIGHT SHAWL COLLAR

When using HP, always take yarn round first inside N in HP to prevent a hole forming.
When pushing Ns to HP on shawl collar, only count Ns in WP on each bed.
It is best to experiment with one half of the collar first in case it is necessary to adjust the length. The side knitted on the back bed is the right side. To make a firm edge, the edge stitches on back bed are pushed to HP as follows:
K 7 rows (8 rows on left shawl collar). * Push 3 Ns on back bed to right (left on left shawl collar) to HP, K 1 row. Push 1 N on back bed at right (left on left shawl collar) to HP, K 1 row. Using a transfer tool, push Ns from HP to WP. K 8 rows. Rep these 10 rows from * throughout.

NEEDLE ARRANGEMENT FOR RIGHT COLLAR



RIGHT FRONT

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 96 [100, 110] Ns on each bed to WP for full needle rib/double rib. Work as for back from * to *. Set RC at 000 **. *** Using MT+··/MT+·, K 1 row for left front only. Shape front edge by dec 1 st on each bed at left edge of every 15th row and, *at the same time*, shape side edge by dec 1 st on each bed at right edge of every 30th row until 84 [88, 98] sts rem on each bed. RC shows 120 (121 on left front). Using MT/MT, cont to dec at left edge of every 15th row from previous dec and at right edge on every 30th row from previous dec until 75 [79, 89] sts rem on each bed. Cont to dec at left edge only on every 15th row from previous dec until 74 [77, 87] sts rem on each bed. K 11 [6, 10] rows. RC shows 236 [246, 250], (237 [247, 251] on left front).

SHAPE RAGLAN ARMHOLE

Using MT−1/−·, cont to dec at left edge on every 15th row from previous dec and, *at the same time*, cast off 2 [3, 3] sts on each bed at beg of next row. K 1 row. Cast off 2 [2, 3] sts on each bed at beg of next row, K 1 row. Cast off 2 sts on each bed at beg of next and foll 1 [2, 2] alt row(s), K 2 [1, 2] rows. Dec 1 st on each bed at raglan edge of next and every foll 3rd [alt, 3rd] row until 63 [60, 72] sts rem on each bed, then on every foll 3rd row until 38 [37, 49] sts rem on each bed, then on every foll alt row until 19 [19, 29] sts rem on each bed. Cont to shape at raglan edge only.

3rd SIZE

K 1 row. Dec 1 st on each bed at raglan edge of next row.

ALL SIZES

K 1 [2, 2] row(s). Cast off 2 sts on each bed at beg of next and foll alt row. K 1 row. Cast off 3 sts on each bed at beg of next row, K 1 row.

3rd SIZE

Cast off 3 sts on each bed at beg of next and foll 2 alt rows, K 1 row.

ALL SIZES

Cast off 4 sts on each bed at beg of next and foll alt row. 4 sts rem on each bed. RC shows 355 [365, 377] (356 [366, 378] on left front). Cast off ***.

LEFT FRONT

Work as for right front to **, then from *** to *** reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

RIGHT SLEEVE

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 26 [27, 29] Ns at left and right of centre 0 to WP. 52 [54, 58] Ns. Push corresponding Ns on ribber to WP for full needle rib/double rib. Using MT−4··/MT−4 and MY, cast on. Using MT−3··/MT−3, K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. K 4 rows. Set RC at 000. Using MT/MT, shape sides by inc 1 st on each bed at each end of every 4th [5th, 4th] row until there are 84 [86, 92] sts on each bed, then on every foll 5th row until there are 116 [116, 126] sts on each bed. K 12 [7, 9] rows. RC shows 156 [162, 162]. K 1 row extra for left sleeve only *.

** SHAPE RAGLAN TOP

Using MT−1/MT−·, cast off 2 sts on each bed at beg of next 4 rows. K 1 row. Dec 1 st on each bed at right edge and cast off 2 sts on each bed at beg of next row. K 2 rows. Dec 1 st on each bed at each end of next and every

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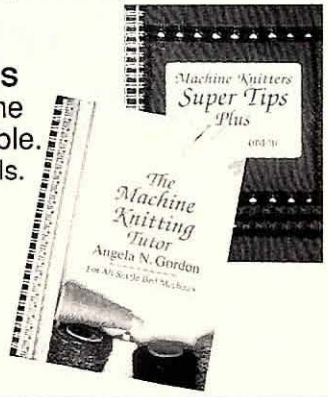


TRADE ENQUIRIES WELCOME

foll 3rd row until 95 [95, 105] sts rem on each bed. Dec 1 st on each bed at left edge of every foll 3rd row and, *at the same time*, dec 1 st on each bed at right edge of every foll 5th row until 69 [69, 79] sts rem on each bed, then on every foll 3rd row until 56 [56, 66] sts rem on each bed. Cont to dec at right edge of every 3rd row from previous dec and, *at the same time*, dec 1 st on each bed at left edge of every foll alt row until 44 [44, 54] sts rem on each bed. K 1 row. Dec 1 st on each bed at each end of next and every foll alt row until 30 [30, 32] sts rem on each bed. Cont to dec at right edge on every alt row from previous dec and, *at the same time*, cast off 5 [5, 6] sts on each bed at beg of next row, K 1 row. Cast off 5 sts on each bed at beg of next row. K 1 row. Cast off 3 [3, 4] sts on each bed at beg of next and foll 2 alt rows. 6 [6, 4] sts rem on each bed. K 1 row. RC shows 285 [291, 299] (286 [292, 300] on left sleeve). Cast off **.

LEFT SLEEVE

Work as for right sleeve to * noting alteration in number of rows worked, then from ** to ** reversing shapings by reading left for right and right for left.

RIGHT SHAWL COLLAR

First read Knitting Notes carefully. With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 44 Ns on each bed to WP for full needle rib/double rib. Using MT−4··/MT−4 and MY, cast on. Using MT−3··/MT−3, K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Transfer sts as shown on needle arrangement diagram *. ** Set RC at 000. Using MT+1·/MT−2, K 370 [380, 392] rows. K 1 row extra for left shawl collar. Place marker at left edge. K 34 [34, 36] rows. Push 9 Ns on each bed at left to HP, K 2 rows. Push 1 N on back bed and 3 Ns on ribber at left to HP, K 2 rows. Push 3 Ns on each bed at left to HP, K 2 rows. Push 2 Ns on back bed and 3 Ns on ribber at left to HP, K 2 rows. Using a transfer tool, push Ns from HP to WP. K 15 [15, 16] rows. RC shows 427 [437, 452] (428 [438, 453] on left shawl collar). Transfer sts for st st. Using WY, K a few rows and release from machine **.

LEFT SHAWL COLLAR

Work as for right shawl collar to *, reversing needle arrangement diagram, then from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

TO JOIN SHAWL COLLAR

Push 44 Ns to WP. With K side of WY on right shawl collar facing, replace sts on to Ns. With P side of WY on left shawl collar facing, replace sts on to same Ns. Using MT−2·· and MY, K 1 row. Using MT+5·, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully. The collar should be steamed very lightly with a lot of extra steam.

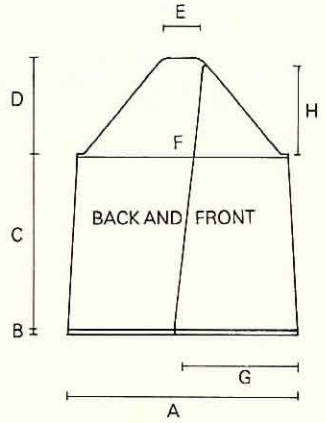
MAKING UP

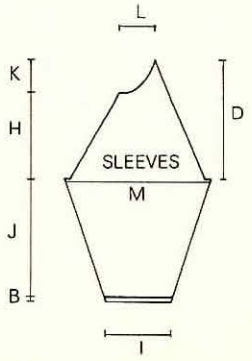
Join raglan, side and sleeve seams. With right side of collar and wrong side of garment tog, sew collar into position, matching markers to top of front raglan seams. Turn collar to outside. Sew collar approx 2 cm, ¾ in in from edge to back seam.

CARE INSTRUCTIONS

Lukewarm hand wash or dry clean.

A = 72 [80, 87] cm
B = 1 cm
C = 55 [57, 58] cm
D = 29.5 [29.5, 31.5] cm
E = 10.5 cm
F = 66 [74, 81] cm
G = 38 [40, 44] cm
H = 27.5 [27.5, 29.5] cm
I = 20.5 [21.5, 23] cm
J = 36 [37.5, 37.5] cm
K = 2 cm
L = 10 [10, 10.5] cm
M = 46 [46, 50] cm





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QUESTION TIME

Could it be that there is a nip in the air? Could it be that thoughts are turning to knitting now the Autumn season is upon us? Could it be that some machines have been neglected all summer?

Pat Coulston

Could it be (and perhaps this is more likely!) that machines have been working non-stop all summer, spring and last winter? If the answer to any of these "could it be's" is "yes", how about another question. "Could it be that your machine is due a jolly good clean and 'MOT' to make sure everything is in good working order before you start your Christmas rush?"

If you think the above applies to you – read on!

This cleaning session is going to be a "major" one, so you need a bit of time and certain pieces of equipment around you.

Before you start on this project you must do some checking as maybe a visit to your nearest dealer, or order to a Mail Order firm, has to be undertaken first. Check all these things and replace them if necessary.

1. Retaining bar. This is the bar that keeps the needles in place and has been discussed in depth in previous issues of *MKM*. Take the bar out completely and check it. If the sponge part has worn down (it should be nice and springy and approximately one centimetre deep all the way along), or if the foam has worn away from the metal piece holding it, you need a new one. When you order it, state the make and model of your machine, that is, KM700, Brother 891 and so on.

2. Needles. Bring out all needles to HP and look at them. Are they all lying straight or are some of them at an angle? If so, they need replacing. Check each latch. Does it move freely or, when fully open, does it get stuck in the hook? If so it needs replacing. You should always keep spares in stock, you cannot take needles from the ends indefinitely!

3. Needle protection strip. These do wear out! They get damaged, especially in the middle of the bed and some even get slightly torn where each needle sits.

4. Round brushes and round plastic covers (only on Silver Reed and Knitmaster). Brushes do last fairly well, but the little plastic discs need replacing when they get torn or jagged at the edges.

5. Nylon cords. These may be showing signs of old age, knotted and growing shorter! Replace as necessary.

6. Oil. You are bound to need this. Buy the large cans, suitable for sewing machines. Do NOT use "3 in 1" or any of the spray types. Passap/Pfaff owners are recommended to use Bellador.

7. You will need surgical spirit or white spirit for cleaning the needles. In the UK this is fine, but if anyone from outside the UK is reading this, be careful you get the spirit that does not contain any water. If in doubt, take a needle with you and make enquiries before you buy.

8. You need three paint brushes (you should already have these and be using them all the time):
a) Clean brush for cleaning the fluff from the actual machine – around the needles and so on.
b) A "dirty" brush for brushing away the fluff and dust from beneath the carriage.
c) A smaller brush (a little paint brush is OK) which you dip lightly into the oil and "paint" the edges of the metal cams, flat pieces and so on beneath the carriage. This is much better than "oiling" and you will never get too much. The little bottles with a brush on the end of them are also suitable for this job.

Those are the things that may need replacing.

To start the big clean

a) Put on an apron and lay newspaper around the area where you are working!

Have close:

b) A bowl of hot soapy water.
c) Two large jars half full of white spirit or surgical spirit. Mark them "inside needles" and "outside needles".
d) A long-stemmed cleaning brush, if you have one.
e) A needle with the latch pulled off (ouch!)
f) Lots of rags and tissues.
g) Bags to put the rubbish in.
h) If the machine is a Silver Reed or Knitmaster: Put a tiny piece of vaseline on to the lever attached to the back of the machine that trips the lever that the punchcard rotates on.
i) Look at the top of the tension mast where the yarn feeds through the tension disc. Examine it carefully to make sure no fluff, or more likely wax, has built up, which in time will give you problems preventing the yarn feeding through evenly.
j) The radio playing some nice music or a good play!

Remove the retaining bar. With a spirit-soaked cloth, clean the metal part. With an oily rag, rub the metal part.

Remove the centre 80 needles (remember, latches CLOSED to remove a needle) and put them (heads downwards) into the jar marked "inside needles". Remove the remaining needles and put them into the "outside needles" jar. Give both jars a good shake and repeat the shake periodically.

Remove the needle protection strip and, with clean cloth, rub it well. (Do not use spirit on this.)

With spirit rag, rub and rub the back rail, then the metal parts of the machine.

Put into the hot soapy water, all those tools that can be washed. NOT and I repeat NOT the main carriage, as someone I know once did!

Gently insert one end of the long brush, right along the needle channel and back out again, bringing with it the loads of fluff that will probably be stuck in this channel. BE CAREFUL – do not force this brush. In the centre of the machine there is sort of "post". The brush goes past without difficulty if gently eased. Also, Brother owners should be careful that the brush does not find its way into the needle retaining springs, so that when you pull or push the brush, it bends these springs.

The Woolleys

by Doug Baker

Now, peer through this channel from one end to the other and you will probably see big chunks of fluff that you have missed. This is when you get the latchless needle and from the top of the machine manually hook out this fluff. You must continue like this until the channel is completely clean and you can see from one end to the other. If you haven't got one of the long brushes, then you must remove ALL this fluff with the latchless needle. With a soapy rag, clean the plastic parts of the machine. Do not do these parts with spirit.

Using the oily rag, rub along the back rail several times, then, taking a clean very lightly oiled rag, run it along the front edge of the needlebed.

Main Carriage

With the dirty brush, throughly clean out the little groove, cams and so on. Blow the fluff as well! Silver Reed and Knitmaster owners should make sure the patterning cogs spin freely. If they don't, it may be that you have some yarn caught around these cogs. If so, take a pair of tweezers and GENTLY easy out the offending bit of yarn. You must do this gently. (If there is a problem and the cogs still will not spin, then take them to your dealer/ mechanic and get him to have a look for you.) With your paint brush "oil" all the little metal edges and so on.

Sinker Plate

Using the right sized appropriate screwdriver and WORKING ON ONE SIDE AT A TIME, remove the outside round brushes and plastic gears. If you have not done this before, you may find things a bit stiff. Lay the sinker plate down on the edge of a table, press down and turn the screw in a sharp, snapping movement – try not to "chew up" the head of the screw. Remove the screw and brush, noting the order in which they are removed, especially if they also have washers. Clean the gunge that is probably beneath these brushes, rub everything clean and return them in the right order. Make sure the brushes go back the right way up – match them with the side you have not yet removed. Do not overtighten the screws – you want to be able to remove them whenever any yarn gets caught in them, to keep them always in a "spinning" condition.

Do the same with the plastic gears.

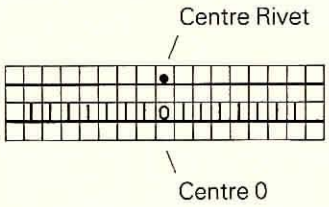
Don't remove the weaving brushes or tuck brushes unless you think it really essential.

Needles

Take out the needles from the spirit and with a clean rag, working on one needle at a time, rub each one clean and lay it down on a tissue or cloth.

When you have done all 180, use an oily rag to rub the stem (bottom end) and butt of each needle. You must do the needles one at a time – no short cuts!

Put the needle protection strip back on to the bed, making sure that the '0' on the strip comes exactly opposite the centre "rivet" on the machine.



If this strip is just one needle out, you will run into problems when returning needles to the machine, second side of neck, motifs and so on.

Return these needles (latches OPEN) to the machine, the outside to the inside and the inside needles to the outsides.

Return the retaining bar. Make sure the bar goes OVER the needles, sponge side facing down and push from one end to the other. You may have to hold the needles down as you go.

Check the needle protection strip has not moved. It is a good idea to put a tiny piece of Blu-Tack beneath the strip at both ends to stop it slipping out of place.

Dry off all the bits you were soaking in the soapy water. Clear away, saving the spirit for another time if it's not too dirty.

Don't forget, those of you with ribbers, these need cleaning and oiling as well, as does the lace carriage.

I had a query on the 'phone recently. A Knitmaster owner was in great difficulty when knitting the second side of her neck in Fair Isle. She had reset the card correctly, reprogrammed correctly with all needles to WP but the pattern kept going wrong.

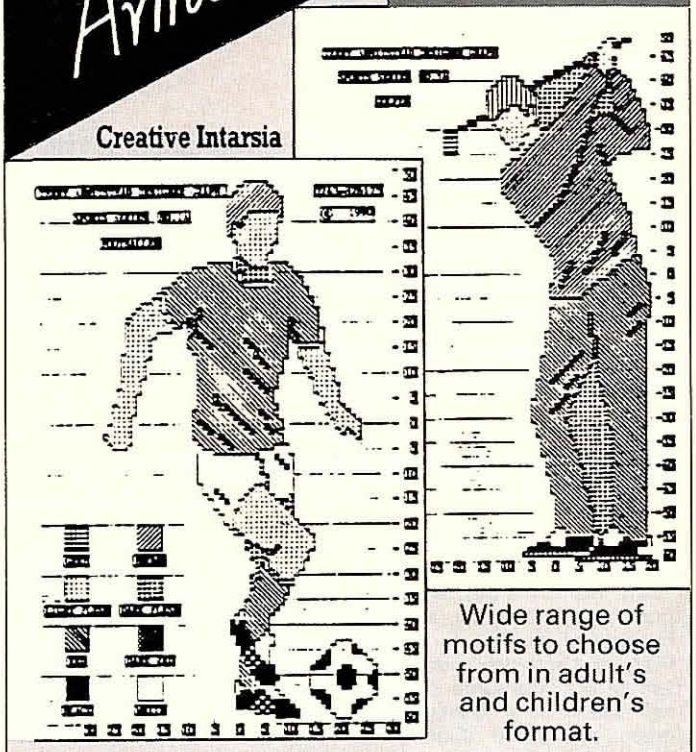
The answer was that she was not taking the carriage far enough past the patterning panel on each row. The row being knitted must have the carriage clear of this patterning panel so that the following row can be correctly patterned. She was confusing her poor machine with half a row of the new pattern, when it still had some of the last row in its little cogs. Be very aware on every row, when working on the left-hand side of the machine, that the carriage should completely clear the patterning panel EACH row. Also, be aware that when working on one side of the machine, you must always clear the row counter with the main carriage or you will wonder why your rows are all wrong. It's an easy and regular mistake we all make.

The other most common fault at this stage is for the knitter to put all the needles for the second side into UWP, instead of taking them back to B position with the transfer tool. From the UWP you of course get – get what? – a complete row of colour 2.

Good luck with the cleaning.

Terry Armitstead DESIGNS

Creative Intarsia



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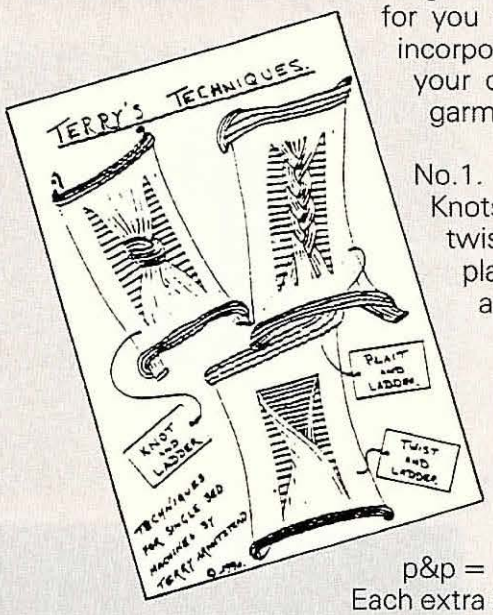

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CREATIVE INTARSIA

TEASELS

For this month's design, I have chosen the subject of teasels. Ever since being given a large stalk of them at the end of last summer, I have been wanting to make a design from them. The form of their stalks is like the arms of an elegant candelabra, with the oval awns protected by up-turned delicately-curved spikes.

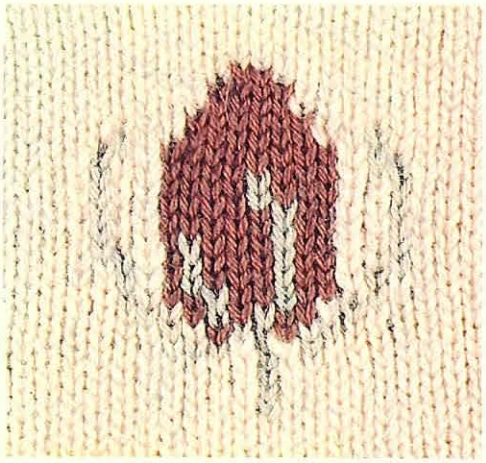
Terry Armitstead

The design can be used in several ways. Firstly, it can be knitted as in the graph, in muted shades of green and brown on a cream background (Sample 1). Alternatively, knit the stalks, awns and leaves all in the same shade of soft brown on a slightly lighter green background (Sample 2). This gives the appearance of seeing the teasels on a misty morning. The third way is to try mixing several fine yarns together, to create complex colours for the background and the teasels, which gives an even more atmospheric appearance.

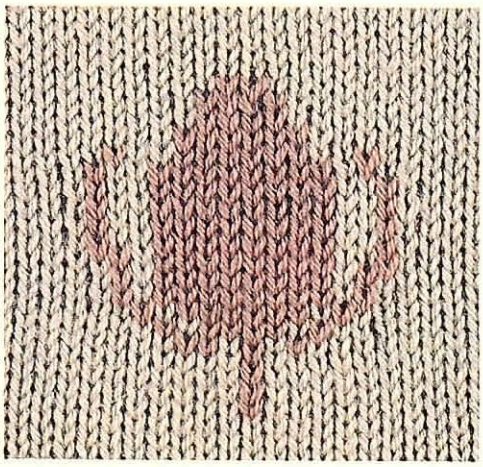
Look at pictures in books and magazines showing the countryside in different weather conditions. Note especially the sky colours in relation to the landscape colours. I have taken my colouring for Sample 3 from a photograph of a stormy sky over a small lake at dusk. The dark navy and black mix of the landscape against the mix of blues and greys in the sky make a wonderful image. If you also added a fine strand of peach into the sky mix, you would have a fabulous, stormy sunset to back the dramatic outline of the teasels. Finally, for a spectacular evening garment, knit the stalks and spikes in gold lurex, the awns in silver lurex and the leaves in bronze lurex, all on a black or red chenille background (Sample 4).

As to the arrangement of the motif, for a full-length version use the stalk-extension graph before starting the main graph. For a shorter version, just use the main graph. Both versions can be used singly in the centre or asymmetrically up one side. Two motifs side by side would look good, especially if the right-hand side was knitted as shown and the left-hand side reversed, so that one image mirrored the other. For a balanced look, always put the tallest stalk towards the outside of the garment, whenever possible.

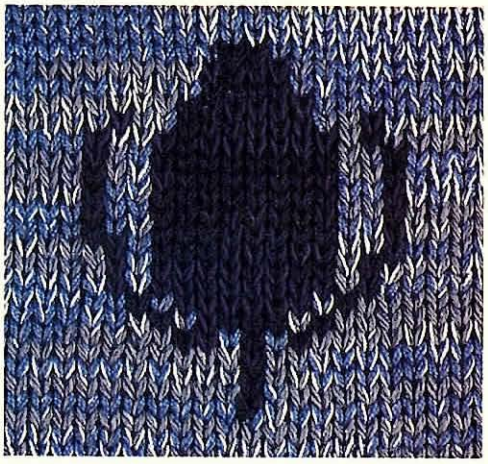
Some of you may need a "recap" on how to make a motif appear on the garment the same way round as in the graph, or in reverse. Firstly, to make a motif come out the same way round as depicted on your graph, turn the graph *upside down*. Cover all of the graph, except for row 1 of the motif (which is now at the top of the sheet), with a plain piece of paper. Whatever you see on the right-hand side of the centre-line, you knit on the right-hand side of your machine. What you see on the left-hand side of the centre-line, you knit on the left-hand side of the machine. When you have finished row 1, move the piece of paper down to reveal row 2 and knit accordingly. Continue moving down row by row until the motif is complete. If you want the motif to come out as a mirror-image of the graph, keep the graph the right way up and start knitting from row 1 at the bottom of the sheet. Continue working up the graph, row by row, again knitting right on the right and left on the left.



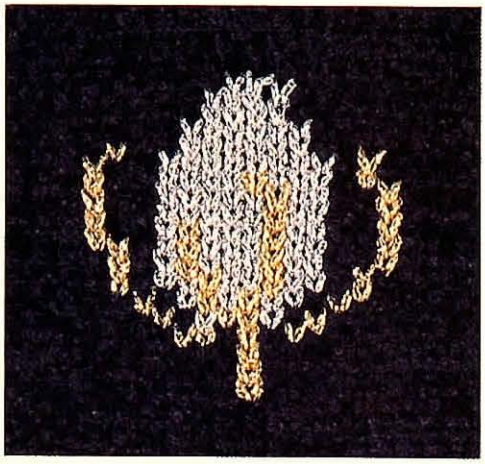
SAMPLE 1



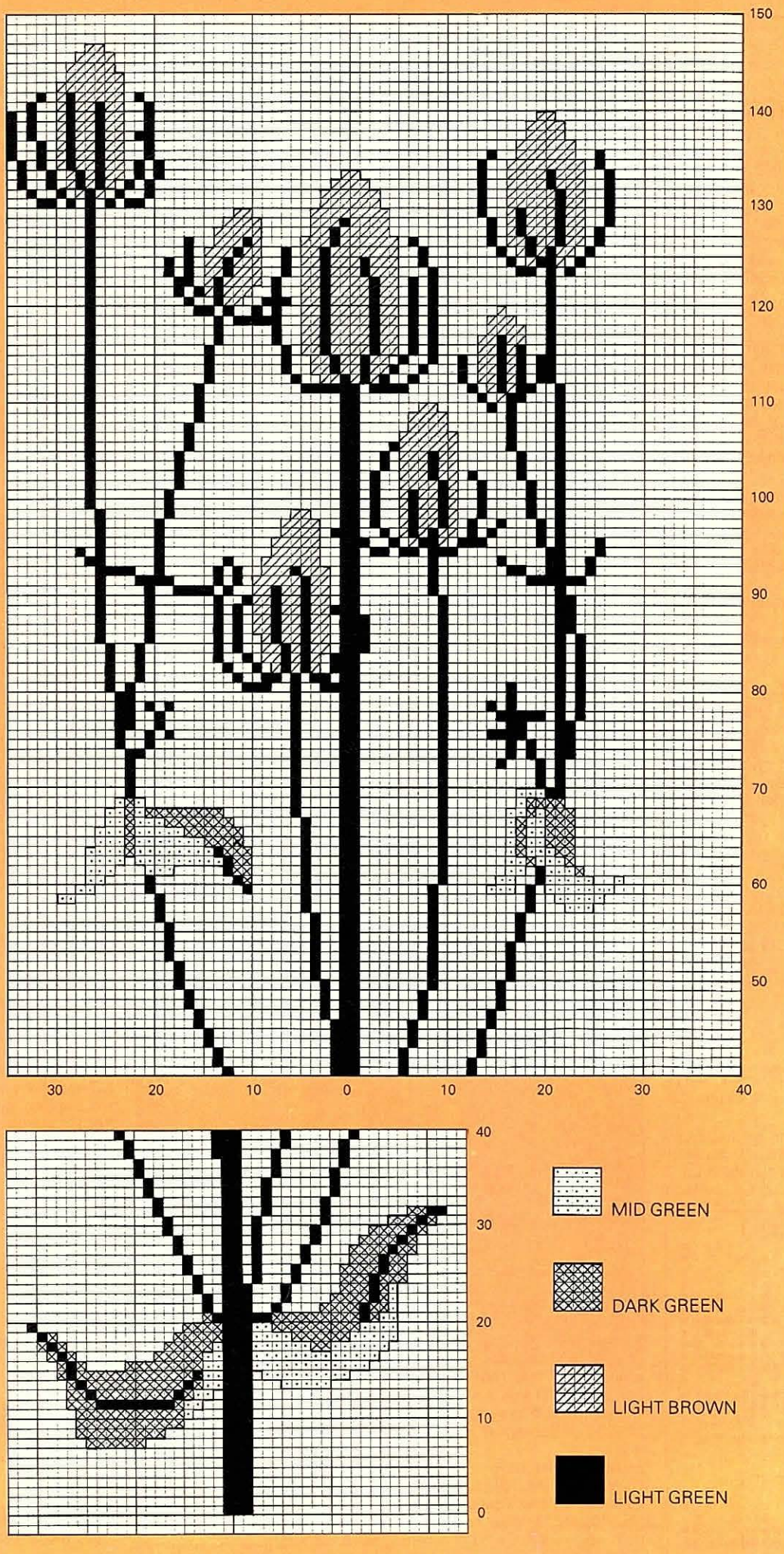
SAMPLE 2



SAMPLE 3



SAMPLE 4



MID GREEN

DARK GREEN

LIGHT BROWN

LIGHT GREEN

4 TOP AND DUNGAREES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Baby Bramwell
TOP
For all sizes:
1 × 350g cone in Blue (MC).
1 × 350g cone in White (C).
3 small buttons.
DUNGAREES
For all sizes:
1 × 350g cone in Blue (MC).
1 × 350g cone in White (C).
2 medium buttons.
GARMENT WEIGHT
Finished garment in first size weighs: Sweater 80g; Dungarees 115g.

The fibre content of this yarn is 60% Acrylic, 40% Nylon. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

SWEATER
To fit chest 46 [51, 56] cm, 18 [20, 22] in.
Actual size 51 [56, 61] cm, 20 [22, 24] in.
Length to shoulder 24 [28, 32] cm, 9¾ [11, 12½] in.
Sleeve seam 22 [24, 26] cm, 8¾ [9½, 10¼] in.
DUNGAREES
Actual width 50 [54, 60] cm, 19¾ [21¼, 23½] in.
Inside leg 32 [34, 36] cm, 12½ [13½, 14¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately 7).
29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garments.
Punch card, as shown, before starting to knit.
Count Ns in NWP as sts throughout on machines without ribber.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

TOP

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 39 [43, 47] Ns at left and right of centre 0 to WP. 78 [86, 94] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 39 [43, 46] Ns at left and 38 [43, 46] Ns at right of centre 0 to WP. 77 [86, 92] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st SIZE
Inc 1 st at right edge.
3rd SIZE
Inc 1 st at each end.
ALL SIZES
78 [86, 94] sts.
ALL MACHINES
Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 23 [33, 43] rows. RC shows 24 [34, 44] and work measures 12 [15, 18] cm, 4¾ [6, 7] in. Place marker at each end **. K 40 [44, 48] rows. RC shows 64 [78, 92] and work measures 24 [28, 32] cm, 9½ [11, 12½] in.
SHAPE SHOULDERS
Cast off 13 [14, 16] sts at beg of next 2 rows and 12 [14, 15] sts at beg of foll 2 rows. Cast off rem 28 [30, 32] sts.

FRONT

Work as for back to **. K 26 [26, 30] rows. RC shows 50 [60, 74].
SHAPE NECK
Note patt row on card. Using a length of MC, cast off centre 18 [18, 20] sts. Using nylon cord, K 30 [34, 37] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck end on every row until 25 [28, 31] sts rem. K 8 [11, 11] rows.
SHAPE SHOULDER
* Cast off 13 [14, 16] sts at beg of next row. K 1 row. Cast off rem 12 [14, 15] sts. * With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. K 1 row. Dec 1 st at neck edge on every row until 25 [28, 31] sts rem. K 0 [3, 3] rows. Repeat from * to * to shape second shoulder.

SLEEVES

Push 29 [31, 33] Ns at left and right of centre 0 to WP. 58 [62, 66] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of every 5th and every foll 8th row until there are 72 [78, 84] sts K 4 [3, 2] rows. RC shows 58 [65, 72] and work measures 17 [19, 21] cm, 6¾ [7½, 8¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 40 [42, 44] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 38 [41, 44] Ns to WP. Work as for back from * to *.
ALL MACHINES
With P side facing, replace 58 [62, 66] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 31 [34, 37] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 5 rows. Counting from right edge, make 3 buttonholes by transferring 5th [6th, 7th], 15th [17th, 19th] and 25th [28th, 31st] sts on to adjacent Ns. Leave empty Ns in WP. K 5 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 32 [35, 38] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 4 rows. Counting from right edge, make buttonholes over 5th [6th, 7th], 15th [17th, 19th] and 25th [28th, 31st] sts. K 9 rows. Make buttonholes over same sts as before. K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

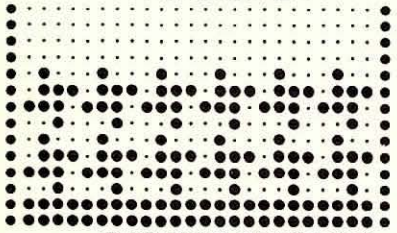
BUTTON BAND

Work as for buttonhole band, omitting buttonholes.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for

PUNCHCARD 1



On a blank card, punch 2 rows of holes as usual, then repeat these 8 rows.

PUNCHCARD 2

On a blank card, punch 2 rows of holes as usual, then punch this row.

1×1 rib. Using MC, cast on 65 [75, 79] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 65 [74, 80] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 4 rows. Using MT–2, K 9 rows. Using MT–1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half to wrong side and slip-hem loosely in position. Pin button band to left back shoulder and buttonhole band to left front shoulder, Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITHOUT RIBBER

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Pin button band to left back shoulder and buttonhole band to left front shoulder. Unravelling WY as required, backstitch through open loops of last row worked in MC. Finish buttonholes.

ALL MACHINES

Place buttonhole band over button band and catch down at armhole edge. Set in sleeves between markers. Join side and sleeve seams. Sew on buttons.

DUNGAREES

LEFT FRONT LEG

Push 38 [41, 45] Ns at left and 6 Ns at right of centre 0 to WP. 44 [47, 51] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard 2 and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Cont in Fair Isle but do not release card. With MC in feeder 1/A and C in feeder 2/B, K 100 [106, 114] rows. RC shows 101 [107, 115] and work measures 28 [30, 32] cm, 11 [11¾, 12½] in.

SHAPE CROTCH

Cast off 4 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next row. K 1 row. Dec 1 st at beg of next row. 37 [40, 44] sts. RC shows 106 [112, 120] *. Using WY, K a few rows in st st and release from machine.

RIGHT FRONT LEG

Push 37 [40, 44] Ns at right and 7 Ns at left of centre 0 to WP. 44 [47, 51] Ns. Work as for left front leg from * to *, reversing shaping by reading right for left and left for right. Push 38 [41, 45] Ns at left of centre 0 to WP. With P side facing and starting at left edge, replace 37 [40, 44] sts from last row knitted of left front leg on to empty Ns. Unravel WY. Transfer heel of last st on to empty N at centre. 75 [81, 89] sts **. Set RC at 000. K 44 [48, 50] rows.

SHAPE RIB

Set RC at 000. Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 45 [51, 63] sts rem, then on every foll 3rd row until 31 [33, 37] sts rem. K 2 rows. RC shows 46 [52, 60]. Remove card.

MACHINES WITH RIBBER

With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Using MC, cont in 1×1 rib. Using MT–4/MT–4, K 8 rows. Cast off loosely in rib.

MACHINES WITHOUT RIBBER

Dec 2 [1, 2] sts. 29 [32, 35] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–2 and MC, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of last row worked in Fair Isle on to corresponding Ns. Cast off.

BACK LEGS

Work as for front legs to **. Set RC at 000. K 42 [46, 48] rows.

SHAPE BACK

Push 27 [30, 33] Ns at opposite end to carriage to HP on next 2 rows. Push 9 [10, 11] Ns at opposite end to carriage from HP to WP on next 6 rows. Remove card.

MACHINES WITH RIBBER

With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Using MC, cont in 1×1 rib. Using MT–4/MT–4, K 5 rows. Make buttonholes by transferring the 12th st in WP at left and 11th st in WP at right of centre 0 on to its adjacent N on the opposite bed. Leave empty Ns in WP. K 5 rows. Cast off loosely in rib.

MACHINES WITHOUT RIBBER

Dec 1 [1, 0] st. 74 [80, 89] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–2 and MC, K 4 rows. Counting from both edges, make buttonholes over 26th [29th, 32nd] sts. K 9 rows. Make buttonholes over same sts as before. K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of last row worked in Fair Isle on to corresponding Ns. Cast off.

STRAPS (TWO ALIKE)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 16 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 180 [190, 200] rows. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 15 sts by hand. Set RC at 000. Using MT–1, K 180 [190, 200] rows. Cast off. Fold in half lengthways and join seams.

ALL MACHINES

Sew straps along side edges of front from start of bib shaping to top of bib. Join side seams.

LEG CUFFS (TWO)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 61 [65, 67] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 62 [65, 68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side of leg facing, replace sts from lower edge on to Ns gathering evenly. Using MT–2, K 1 row. Cast off.

PRESSING

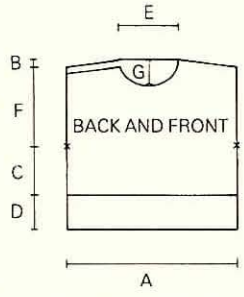
Press as for sweater.

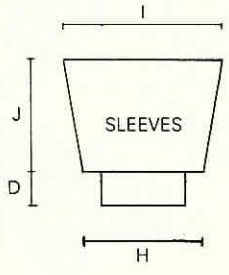
MAKING UP

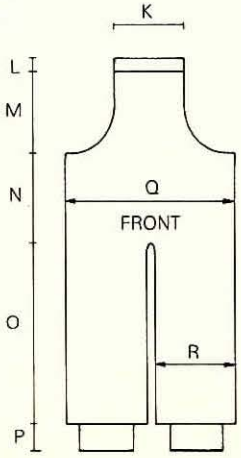
Join inside leg and crotch seams. Sew buttons to straps.

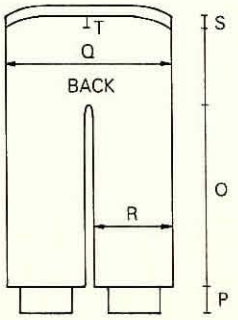
MACHINES WITHOUT RIBBER

Finish buttonholes.









A = 26 [28.5, 31] cm
B = 1 cm
C = 7 [10, 13] cm
D = 5 cm
E = 9 [10, 10.5] cm
F = 12 [13, 14] cm
G = 4.5 [5.5, 5.5] cm
H = 19 [20.5, 22] cm
I = 24 [26, 28] cm
J = 17 [19, 21] cm

K = 10.5 [11, 12.5] cm
L = 2 cm
M = 12.5 [14, 16.5] cm
N = 13.5 [14.5, 15] cm
O = 28 [30, 32] cm
P = 4 cm
Q = 25.5 [27.5, 30.5] cm
R = 15 [16, 17.5] cm
S = 2.5 cm
T = 1.5 cm

Nina Miklin's

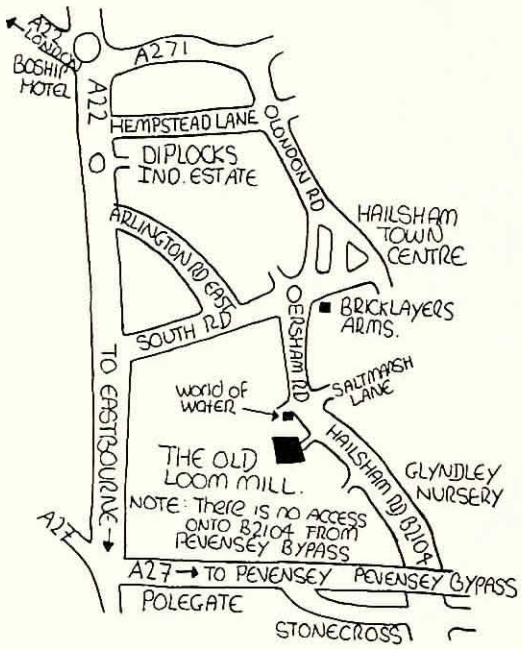
YARN FAIR

FOR LONDON, THE SOUTH & SOUTH EAST

AT THE

OLD LOOM MILL

17th - 20th SEPTEMBER 1992



NEAREST RAILWAY STATION
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In addition to my workshops on "Buttonholes" and "Finishing Techniques of Knitwear" to be held during the autumn/winter season 92/93 at the Old Loom Mill my ***complete range of exclusive Italian Designer yarns will be on sale from 17 to 20 September at the Mill Shop of Mulbrooks Farm.***

The new collection includes a cashmere/wool blend and the latest fashion colours of the various qualities available.

All garments featured in my Pattern Book Volume I will be on display together with the designs published in Knitting Magazines.

I look forward to meeting you at the OLD LOOM MILL

Nina Miklin

THE OLD LOOM MILL, The Mill Shop, Mulbrooks Farm, Ersham Road, Hailsham, East Sussex BN27 2RH
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If you require any further information please telephone me on 071-286 1532
or Glynis at The Mill Shop on 0323 848007

Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU

MASTERCLASS

Glorious, golden and gorgeous September. Everything around us makes us enthusiastic about knitting again after the lazy outdoor days of summer.

Mary Dowse

The ever recurring explosion of colour in flowers and fruit, the festival of Harvest, the gathering and preserving of fruit and flowers, the lovely golden days followed by long-drawn-out misty coloured twilight – which happens every year but is always new – and above all, REAL clothes, not just little bits of summer nonsense, but really interesting clothes and shapes.

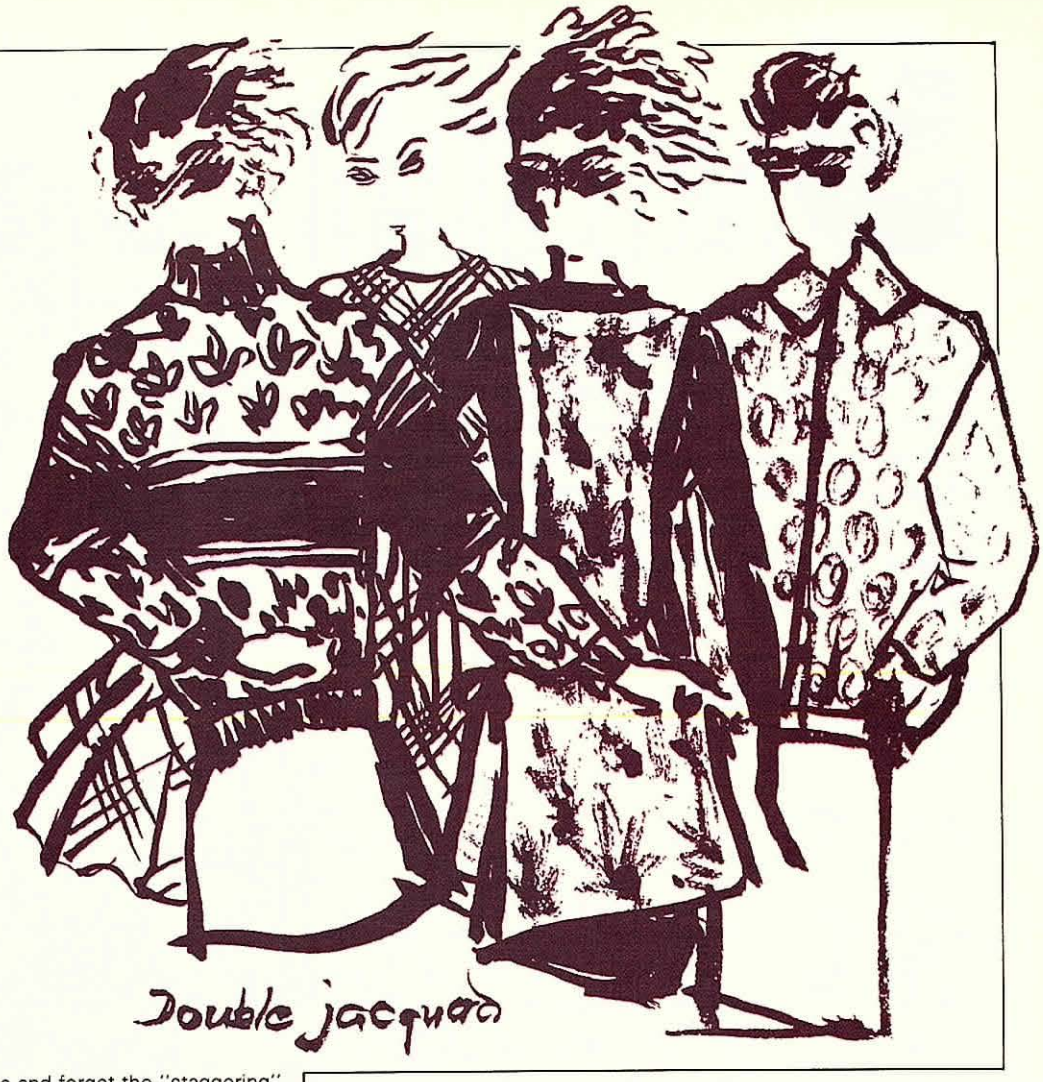
You can be sure that colour predictions for the new season always include the rich and beautiful and brilliant colours of September, those intense rich deep tones which year after year we feel that we must use now, the lovely gold and mustard and chartreuse of apples and pears, the rich reds of berries, the deep purples and wines of plums and blackberries, the intense dark indigo of the Autumn night sky and the deliciously delicate neutrals of misty Autumn days – all there for your delight.

This time of year wool comes into its own (much the nicest fibre to knit!). This is a fibre which takes dye so easily and well to produce all these lovely vibrant colours. There's sure to be one which is perfect for you, whether in wool or mohair or the humbler and less expensive synthetics.

Natural fibres are much to the fore and you can find the most splendid colours in wool and mohair, though there is also a strong feeling for the velvety look of chenille – it's easy to knit too! You can use it for elaborate and complicated patterns but it's quite beautiful just simply knitted for a velvet-like jacket or sweater – tremendously rich in simple black or a deep colour.

In wool, I would love to make lots of sweaters or jackets with "berry" designs either in natural colours or wildly unnatural ones. Trails of blackberries with red gold leaves, bunches of rowan, sprays of rosehips, clusters of tomatoes, guaranteed to cheer the dullest day. Lots of skirts are beginning to be longer, a berry pattern worn with a long lean cardigan would be splendid. None of these would be difficult to achieve with a single-bed machine.

There is, however, a very strong feeling in fashionable knitwear this year for double jacquard patterns. Usually I try to find easy ways to achieve this look and if you don't have a ribber and a colour changer you can get away with two layers of Fair Isle or single jacquard, neatly sewn together to make a beautiful fabric for this time of the year. However, although most of my patterns are for single-bed machines, I am becoming more and more interested again in playing with double jacquard. It's a great technique and not nearly as



difficult as you might think. You can produce the most gorgeous garments for autumn and winter. Don't, please don't, think of it just as "floatless Fair Isle". It's a lot more than that and quite a different fabric.

Here are some ideas. Although I've talked about some of them before there is such a feeling in fashion for double jacquard that I want to suggest them to you again.

One of the beauties of the technique which is often overlooked is that the colours tend to show through and "blur" a little. Don't try to achieve a design in stark black and white. The white will always tend to show through the black a little and vice versa, so let it. Make a feature of it.

If you are using a Passap/Pfaff machine, you don't even need to "translate" a two colour design for double jacquard but can use an ordinary Fair Isle card or sheet (your manual tells you how). But if you are using an older Japanese machine, you will have to punch a special card (not difficult).

Before you even think about a pattern, try some really simple "misty" September effects. Punch your card with two rows blank, two rows with every hole punched. What could be easier? Then knit the two blank rows in one colour, the two rows of holes in a second colour and get a lovely misty effect. You could knit a whole beautiful wardrobe using this technique and it can be even more exciting if you use three or four colours by leaving two rows blank for colour one, two rows blank for colour two, two rows blank for colour three and two rows of holes for colour four. You will probably need to loosen the tension for the last two rows for a really misty effect.

I do keep an eye on my colour changer to make sure that it is picking up each colour as it should and I am also very careful to check that I have no "lazy" or less than perfect needles as picking up dropped stitches is not a pleasant job.

If you want to use three or four colours in one row on a Passap/Pfaff machine you will need to punch your card or mark your mylar sheet especially for the design but you need to mark only one row at a time as the machine automatically knits the two rows. When I first began designing for double jacquard, which was quite a long time ago, there was little or no information available and not many knitters used the technique, so over the years I learnt the hard way by trial and error. I spent many hours working out patterns and "staggering" rows so that they knitted correctly. No one then ever suggested that maybe I might try a pattern with two rows alike and forget the "staggering". This makes life much easier for beginners.

I love three colours in a row and often use them, but I always use the three colours throughout, even if one only shows occasionally. This is not only easier to knit but also gives you an even weight of fabric which is much more successful. Two-ply yarns are, I think, much the nicest to use. You can use three-ply, which gives you a fairly solid but still supple fabric, but four-ply, particularly in three colours, is really like the proverbial "concrete overcoat" and very hard and heavy. It's possible for a really thick outdoor sweater or jacket, but beware if you want to make a full length coat! Two-ply is quite heavy enough, particularly in Bird's-eye jacquard.

The technique is great for fine yarns, super for pleats and gorgeous for evening wear with lurex and it's excellent used on the "bias". You can knit to shape but I do prefer a modified "cut and sew" technique. I do knit the right width and length, but then I "cut and sew" armholes and necklines and sleeve shapings. If you mark your cutting line and zig-zag it and then cut just outside the zig-zag, or overlock the edges, it makes a perfectly firm and tidy edge. If you own a ribber and colour changer, make this the autumn you really go for double jacquard. It's the perfect time to wear it, especially in those lovely vibrant autumn colours.

Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines.
Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

SIMPLY SILVER

A few months ago I asked you to write to the magazine with your queries about Silver machines, and suggestions for the subjects you'd like me to write about. The letters are arriving so thank you very much and please keep them coming. I can't promise to answer them individually, though I do try to if the knitter concerned seems in need of an urgent answer.

Liz Norton

Whether answered directly, mentioned in the magazine or not, please be sure that your letters and comments are noted and may well result in an article. These articles are written well in advance of publication, so it may be months before you see one that your letter has prompted.

Surprising coincidences happen (or is it something in the knitting air?). I had just sent in last month's article on the rib transfer carriage and shadow lace, when I received a letter from Mr David Dick of Irvine, Ayrshire, asking about knitting an embossed lace pattern using the ribber.

I think it must be shadow lace that you're referring to, Mr Dick, I hope last month's article helped.

Mr Dick also wanted to know what the term "fine lace" means. Fine lace is a type of lace knitted by Brother machines. Instead of the stitch being transferred completely, leaving an empty needle to make the lace "hole", the stitch is only partially transferred. It is stretched between the needle it was on originally and the needle it's being transferred to. Since there isn't an empty needle, you don't get the lace "holes", the effect is more textured. I think the nearest Silver machines can get to fine lace in appearance is Drive Lace, knitted with the ribber (see article in July 1991 issue). Drive Lace is of course knitted in a totally different way from Brother's fine lace (and you can't of course take a Brother fine lace card and use it to knit drive lace). But there is some similarity in appearance. It also gives me an excuse to mention the much neglected Silver speciality, drive lace.

I've had two letters, one from Mrs Pauline Oliver of March, Cambridgeshire, and one from Mrs Brenda Mitchell of Shipley, West Yorkshire, about accessories for the Zippy De Luxe. The Zippy De Luxe was marketed by Knitmaster, the same Silver Reed machine is now imported by Silver Knitting Ltd as model number SK210. (Similarly, the Zippy Plus is now imported under the model number SK280.) So all accessories for the SK210 and SK280 are suitable for the Zippy De Luxe and Zippy Plus.

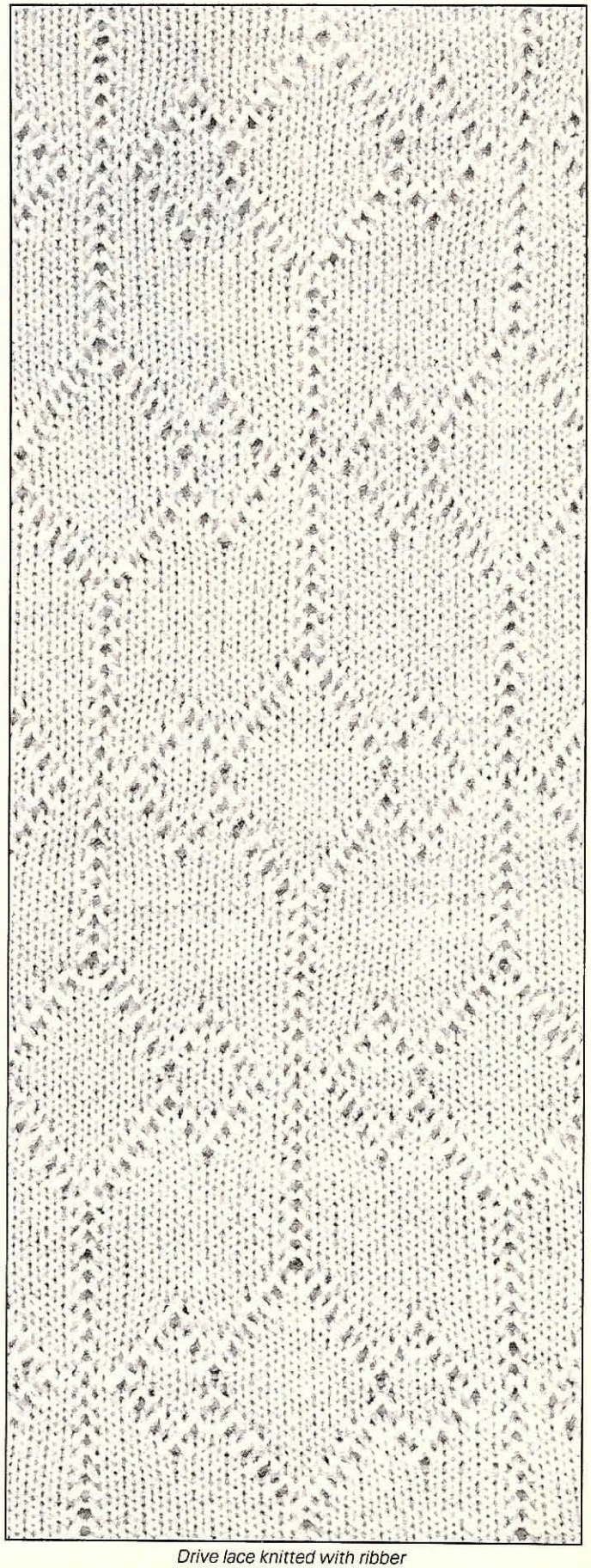
Problems may arise with obtaining written instructions for the lace carriage and motif cams. Knitmaster had separate manuals or leaflets for these which came with the accessory. Silver have included these accessory instructions with the machine manual, so they're no longer supplied with the accessory. The answer is to buy an SK210 manual when you buy a lace carriage or the motif cams for the Zippy models. You'll only need one extra manual of course!

Mrs Oliver's specific enquiry was whether could she knit single motifs on her Zippy De Luxe. The motif cam set is the accessory which will enable her to do this.

Mrs Oliver also said that since receiving her machine as a birthday present last year, she has become totally "hooked", is already producing garments for the family and can't think why she didn't buy a machine years ago. Welcome to the machine knitting fraternity (or is it sorority?), Mrs Oliver!

Mrs Jean Ralph of Bodmin, Cornwall, wrote to ask among other things the difference between single and double jacquard. Jacquard means "two-colour knitting" and can be single or double bed knitting. Machine knitters generally refer to two colour patterns knitted on the main bed alone as Fair Isle. Strictly speaking, the term Fair Isle should be limited to patterns originating from Fair Isle. Single jacquard would be the more accurate way of describing many of the single bed (main bed only) two- colour patterns that we knit.

Double jacquard is two-colour patterns knitted with main bed.



Drive lace knitted with ribber

Finally, Mrs M. R. Ault of Gravesend, Kent, wrote to say she'd just bought a ribber and how could she knit a V-neckband using the ribber.

I always start new ribber knitters off with a very simple band that can be used as a neckband for round or V-necks, or even as a welt, where the welt is knitted separately to the garment. These bands are knitted first, then joined to the garment on the machine.

Start by estimating the number of needles required for the band. Neckbands are I think the only occasion on which I estimate needles. Once you've developed a "feel" for it, the result is often more successful than calculating. For a round neck, join one shoulder seam before estimating. If you're knitting a round neck and have stitches held on waste yarn, you should make a note of the number of stitches on waste as you knit them off. Then you only have to estimate the relatively short distance up the side of the neck where the stitches are not on waste.

For a V-neck, join both shoulder seams and then estimate the number of needles required from centre front to centre back. Knit a rib on the number of needles estimated. For a round neck, the band can be single or double thickness but a V-neck band can only be single thickness. Knit the number of rows needed for the depth of band you require, then transfer all the stitches to the main bed. Knit one row on the main bed at stocking stitch tension. Then, with the right side of the garment facing the machine, pick up the stitches around the neck and place them on the machine. Knit two rows and bind off for a round neck, or cast off for a V-neck.

Binding off is like backstitching on the machine. The last row before binding off is knitted at tension 10. You then backstitch through the enlarged stitches as they hang in the hooks. Moving the needles SLIGHTLY forward of the needlebed will make this easier. You can work from left to right as you prefer. Use a blunt ended tapestry needle or, on a Chunky with chunky wool, the double-eyed transfer tool.

Binding off has "give" and ensures a round neck goes over the head. For a double band, after binding off, fold the band to the inside and catch down loosely. I also use binding off when joining a welt (knitted in this way) to the garment. Because it stretches, it avoids the hard line you can get between welt and garment if you join them by casting off. Joined using binding off, a welt knitted separately should feel the same in wear as a welt knitted at the same time as the garment piece.

You can, however, simply cast off when using this band for a V-neck, as V-necks are sufficiently large to go over the head easily.

The V-neckband is knitted as two straight pieces that are seamed at the centre front and back. At the centre front, mitre the "V" by folding the excess band to the inside. Seam the band by mattress stitching from the right side, this allows you to match the "knits" and "purls" of each half, producing a neat finish at the centre front.

V-neck band knitted with ribber

5 SWEATER IN TUCK STITCH AND FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin New World 4-ply.
5 [5, 6, 6, 7, 7] × 50g balls in Slate (MC).
4 [4, 4, 4, 5, 5] × 50g balls in Cream (A).
1 [1, 1, 1, 1, 1] × 50g ball in Red (B).
GARMENT WEIGHT
Finished garment in second size weighs 385g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 105 [110, 114, 120, 125, 130] cm, 41¼ [43¼, 45¼, 47¼, 49¼, 51¼] in.
Length to shoulder 65 [67, 67, 69, 69, 71] cm, 25½ [26½, 26½, 27¼, 27¼, 28] in.
Sleeve seam 45 [46, 46, 47, 47, 48] cm, 17¾ [18, 18, 18½, 18½, 19] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
30 stitches and 46 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 7).
28 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of stocking stitch and Fair Isle and purl side of tuck stitch as right side of garment.
Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
FAIR ISLE PATTERN
K 2 rows B. Insert punchcard 1 and lock on first row. K 2 rows A. Release card and cont in Fair Isle. Using MT+1, K 2 rows A/B, 2 rows MC/B, 2 rows MC only (st st), 25 rows MC/A, 2 rows MC only (st st), 2 rows MC/B and 2 rows A/B. Remove card. Cont in st st and MT. K 2 rows A, 2 rows B and 1 row A.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 74 [78, 81, 85, 88, 92] Ns at left and right of centre 0 to WP. 148 [156, 162, 170, 176, 184] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 35 rows. Transfer sts for st st. Inc 1 st at left edge. 149 [157, 163, 171, 177, 185] sts.
MACHINES WITHOUT RIBBER
Push 75 [78, 81, 85, 88, 93] Ns at left and 74 [77, 80, 85, 88, 92] Ns at right of centre 0 to WP. 149 [155, 161, 170, 176, 185] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–3 and MC, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st AND 3rd SIZES
Inc 1 st at each end.
4th AND 5th SIZES
Inc 1 st at left edge.
ALL SIZES
149 [157, 163, 171, 177, 185] sts.
ALL MACHINES
Set RC at 000. Using MT, K 92 [96, 96, 100, 100, 106] rows. Cont in Fair Isle patt, K 46 rows. Do not break A. Using WY, K a few rows and release from machine. Push 80 [84, 87, 92, 95, 99] Ns at left and right of centre 0 to WP. 160 [168, 174, 184, 190, 198] Ns. With carriage at right and K side facing, replace sts on to Ns inc evenly. Unravel WY. Insert punchcard 2 and lock on first row. Set RC at 000. Using MT and A, K 2 rows. Release card and cont in tuck st **. K 100 [104, 104, 108, 108, 112] rows. RC shows 102 [106, 106, 110, 110, 114].
SHAPE NECK
Note patt row on card. Using a length of A, cast off centre 28 [30, 30, 34, 34, 36] sts. Using nylon cord, K 66 [69, 72, 75, 78, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 54 [57, 60, 63, 66, 69] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 74 [78, 78, 82, 82, 86] rows. RC shows 76 [80, 80, 84, 84, 88].
SHAPE NECK
Note patt row on card. Using a length of A, cast off centre 14 [16, 16, 20, 20, 22] sts. Using nylon cord, K 73 [76, 79, 82, 85, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. K 1 row. Dec 1 st at beg of next and every foll alt row until 54 [57, 60, 63, 66, 69] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 39 [41, 41, 42, 42, 43] Ns at left and right of centre 0 to WP. 78 [82, 82, 84, 84, 86] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th [5th, 5th, 4th, 4th, 4th] row until there are 122 [126, 126, 142, 142, 146] sts. K 0 [4, 4, 1, 1, 1] rows. RC shows 110 [114, 114, 118, 118,

Stonewash jeans, LITTLEWOODS HOME SHOPPING. Earrings, ADRIEN MANN.

42▶

5

122]. Cont in Fair Isle patt and cont to inc on every 5th [5th, 5th, 4th, 4th, 4th] row from previous inc until there are 134 [140, 140, 146, 146, 152] sts. K 15 [14, 14, 38, 38, 34] rows. RC shows 155 [159, 159, 163, 163, 167] and work measures 38 [39, 39, 40, 40, 41] cm, 15 [15¼, 15¼, 15¾, 15¾, 16¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 [72, 72, 74, 74, 76] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 35 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 68 [71, 71, 74, 74, 77] Ns to WP. Work as for back from * to *.
ALL MACHINES
With P side facing, replace 78 [82, 82, 84, 84, 86] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

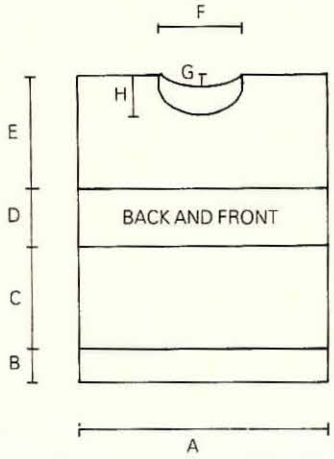
Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 148 [152, 152, 160, 160, 164] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6 and MC, K 34 rows. Transfer sts for st st. K 1 row.
MACHINES WITHOUT RIBBER
Push 149 [152, 152, 161, 161, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and A, K 9 rows. Using MT−3, K 17 rows. Using MT−2, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed. Dec 1 [0, 0, 1, 1, 0] st. 148 [152, 152, 160, 160, 164] sts. K 1 row.
ALL MACHINES
With K side of tuck st facing, pick up 64 [66, 66, 70, 70, 72] sts around back neck and 84 [86, 86, 90, 90, 92] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

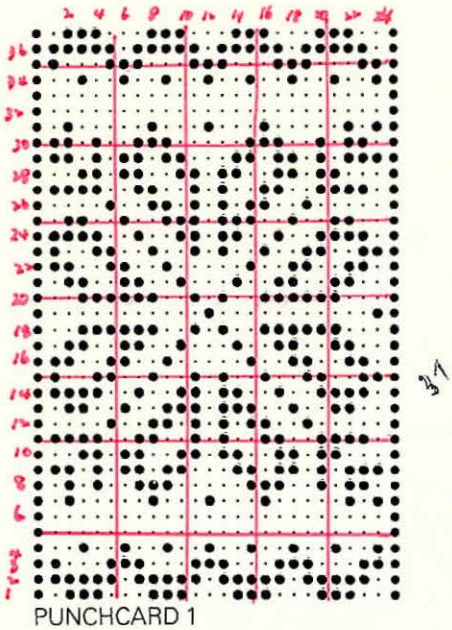
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

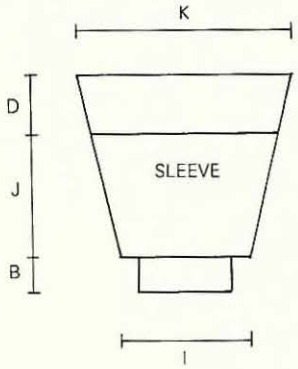
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

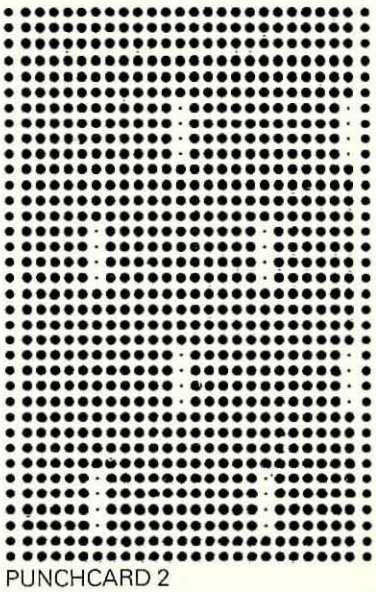




PUNCHCARD 1



A = 53 [56, 58, 61, 63, 66] cm
B = 7 cm
C = 22 [23, 23, 24, 24, 25] cm
D = 12 cm
E = 24 [25, 25, 26, 26, 27] cm
F = 17 [18, 18, 19, 19, 20] cm
G = 2 cm
H = 8 cm
I = 27.5 [29, 29, 30, 30, 30.5] cm
J = 26 [27, 27, 28, 28, 29] cm
K = 47.5 [50, 50, 52, 52, 54] cm



PUNCHCARD 2

LATCH ON

FANTASY LAND

Does your knitting machine have psychic powers? Is it tuned in to your every mood? Can it be plain cantankerous at times? Let's look at the evidence.

Joan Lafferty

One of my first articles on machine knitting (before *MKM* was even born) was called "Don't blame the machine; it's the operator that's at fault". Of course, this is usually so, but I am having little niggling doubts about such a sweeping statement. Every year in class a new knitter will ask about loops at the end of rows. Every year I give the stock reply: "Taking the carriage too far/not far enough; improperly threaded yarn brake and so on." Why is it then, that this happens during the very next week to me, an experienced knitter?

Last autumn it was even worse. My very experienced colleague remarked that her machine was looping at the edges and she couldn't seem to cure it. I went one better and something happened that has never occurred in about 25 years of using the modern type of machine with yarn mast and tension spring. Not only did I have loops at the edge, but seven or eight stitches actually leapt off the needles. This happened on both my Brother machines, the 950i and the 836, which sit at right angles to one another in the same room.

"Ah," someone is saying. "If it happens to both machines it's obvious the common factor is you, yourself." This would appear to be so, but can anyone tell me why the 950i dropped its stitches off on the left of the machine, and the 836 preferred the right? Not on the odd occasion, but each time they took this fit. Another thing – why did another machine with an electric motor make slight loops, occasionally, on the right of the machine only? This had a constant length of travel for the carriage and a constant speed, so it could hardly have been anything I did.

No, it was the knitting machines sending messages to one another. How? Well, have you ever looked at the yarn mast and tension spring? Very like radio aerials, aren't they? Years ago when the BBC launched the TV Channel 2, witty gentlemen used to ask "Can you get BBC 1 and 2 on that?" So the machines have cashed in on this and this is how the conversation goes: "Hallo, you there, Charlie?" "Yes, Fred. You alone?" "Yes, you're O.K. She's gone to evening class." "So's mine. What shall we get up to this week?" "Well, looping at the edges is always good for a laugh." "Right, I'll tell George and Jim, they're in the house with me. Will you get on to Harry?" "O.K. Over and out." So this is how one chance question at evening classes gets passed on from machine to machine. They even listen in to 'phone conversations.

A young friend rang up with a query on weights for ribber work. I told her she must use plenty of weights with the ribber and went back to my knitting. I had already done a couple of jumpers for a largish lady, so I embarked on the back of the third. In no time at all the rib was "tucking" – not on the main bed, as it usually does if it is going to have a fit of tucking, but this time on the ribber bed. I was knitting slowly, not feeling particularly well and the machine was good enough to let me know through the handle that there was a "Hiccup". So I did what I should have done in the first place, I put the wire hangers and small weights on the edges. So I will take the blame for that one, but why didn't the machine tuck up on the first two garments of the same size? Because it was listening in to my advice on the 'phone, of course!

It's not only knitting machines that do it. The Hague Linker is getting in on the act. I have never had anyone query this before, but someone did in class last year. She said her Hague was skipping the odd stitch. I made the same mistake that I make, year after year. "That's never happened to me," I said. I should know better by this time, because not only do these things then happen, but my machines do something even worse.

My "Hague" refused to make a stitch at all. In vain I adjusted the needle. I spent days, on and off, fiddling with it. Then I tried the new needle supplied with the machine when I bought it, many years ago. No joy there, either. I did notice that the two needles were not identical in the curve, but neither would make a loop properly. Finally I bought a new needle and that solved the problem. But a Hague Linker doesn't have a tension arm and spring – come to think of it, of course it does. Not so big and showy as on a knitting machine, but there are two metal rods sticking up – enough for any self respecting machine to use as a radio aerial!

You may be wondering why I called the various machines by masculine names. This came quite naturally, I hadn't even thought about the gender of a knitting machine. But the computer typed in masculine names – is this one in on the act as well? I had a think. After all, a knitting machine is obstinate, awkward, pig-headed, needs a lot to eat and drink (yarn and oil), has to have someone clean up after it (removing the fluff from the needle bed). It is also tough, hard working, loveable, helps earn the family income and we can't live without it. It must be a man!

I'm sure my knitting machine can read my mood. Have you ever had an order for a garment in a ghastly colour that you couldn't stand? And have you put off and put off knitting it? When you finally get down to it, the machine knows how reluctant you are, so it plays up in all the ways it can think of.

Don't tell me this hasn't happened to you. How do I know that machines are communicating over the air waves? It's obvious when you come to think about it. How often have you switched on your television set and found lines all over it? "We must apologise for interference in the Basingstoke/Leeds/Glasgow area. Don't adjust your set," say the know-alls, "It's due to abnormal weather conditions." Who are they trying to fool? In England our weather is always abnormal. Why else would the Americans make the joke "You don't have weather in England, only samples" (and when I say England, of course I include Wales, Scotland, the Isle of Wight and all the rest!

No, I know what it is, it's all our knitting machines sending their radio messages to one another and clogging up the air waves. It stands to reason when you think about it. We have exhibitions at Sandown, Bristol, Leeds, Glasgow – obviously the machines cash in on this and have their own conventions in various parts of the country. As I was typing this on the computer (my VDU is a television set), the screen went odd, with flashing lines and all the words missing. Having given me a fright, it put itself right again, so now I know that the computer is in the charmed circle as well. (The fact that a huge lorry was passing by at that time must have been co-incidental, I'm sure.)

Another thing occurs to me – my machines take offence if another machine is introduced into the room – or indeed into the house. I was able to buy a second-hand machine with an electric motor at a charity shop a few months ago. So the 836 had to be folded up and put away, while the newcomer sat next to the 950i. Having a new "toy", naturally I played with it to see what it would do. When I came back to the 950i it would not accept my instructions. I have learned when this happens to leave it switched on and go and make a cup of coffee; by the time I get back it works perfectly. Do the micro chips need a little warming up? I don't know, but so long as I can cure the disease I don't much care! It's not only the electronic machine that takes offence.

I had occasion to set up the chunky machine (this had to go in the bedroom, because of lack of space elsewhere). It had not been out of the cupboard for some months and it really showed off until I treated it to a stiff drink (surgical spirit) and a nice massage with an oily rag.

Of course, I have been making up a lot of nonsense about machines getting in touch with one another. I know why my experienced colleague and I were both having trouble with the yarn looping at the edges. It was getting near Christmas and we were both under pressure to get orders completed. No doubt we both worked quickly and didn't keep our rhythm uniform. The ribber tucked stitches because I was using a different colour – dyes can alter the tension quite considerably. I'm sure the Hague Linker needed a new needle after all the work it had done. The fact that students ask a question about something fairly commonplace and then it happens to me must be pure co-incidence. Or is it? As Shakespeare said: "There are more things in Heaven and Earth, Horatio, than are dreamt of in your philosophy." Who am I to argue with the Bard?

PICTURE KNITTING

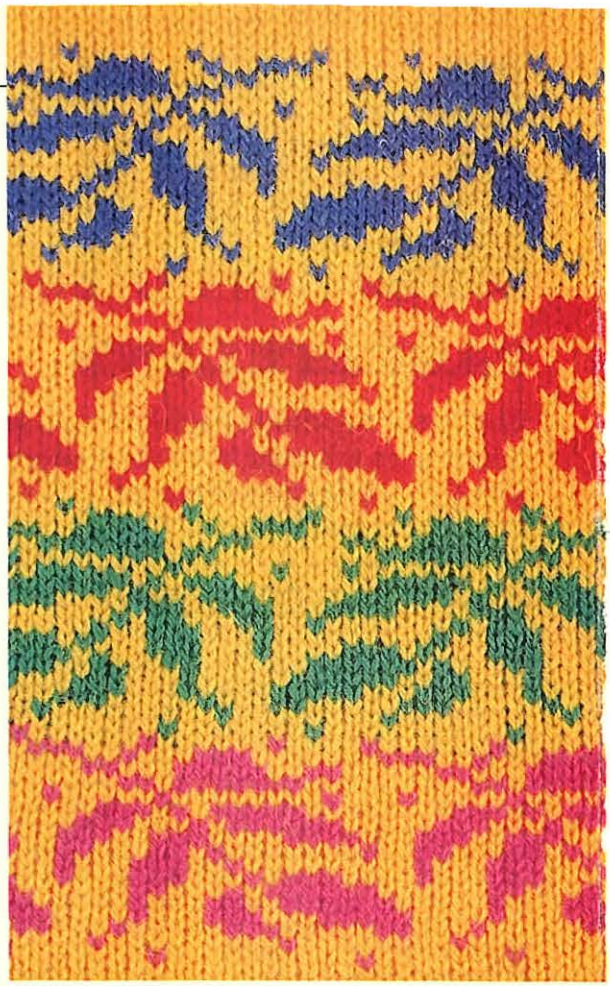
The Giant Panda is a great favourite with children and adults and makes a wonderful subject for a knitted design.

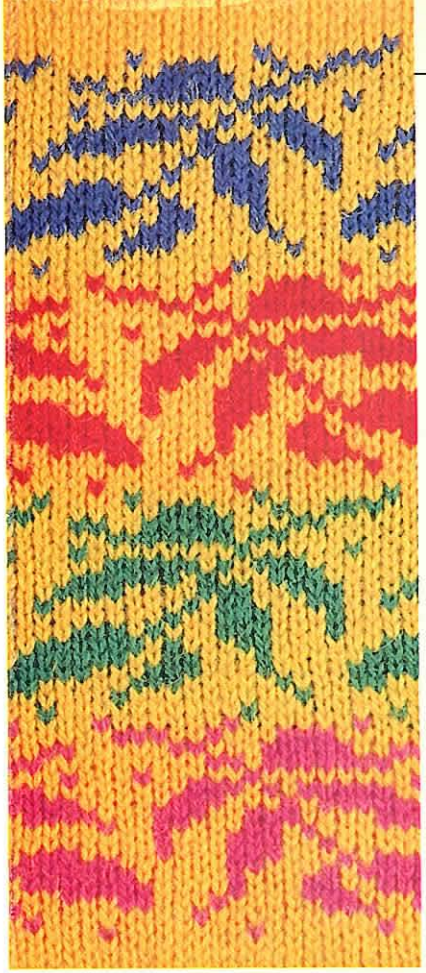
The popular image of a panda munching a piece of bamboo is the one I have chosen for this month's design. The animal is knitted as a single motif just as it appears on the graph. Reversing the image (so it won't appear back to front) will make following the instructions for the Swiss embroidery much easier.

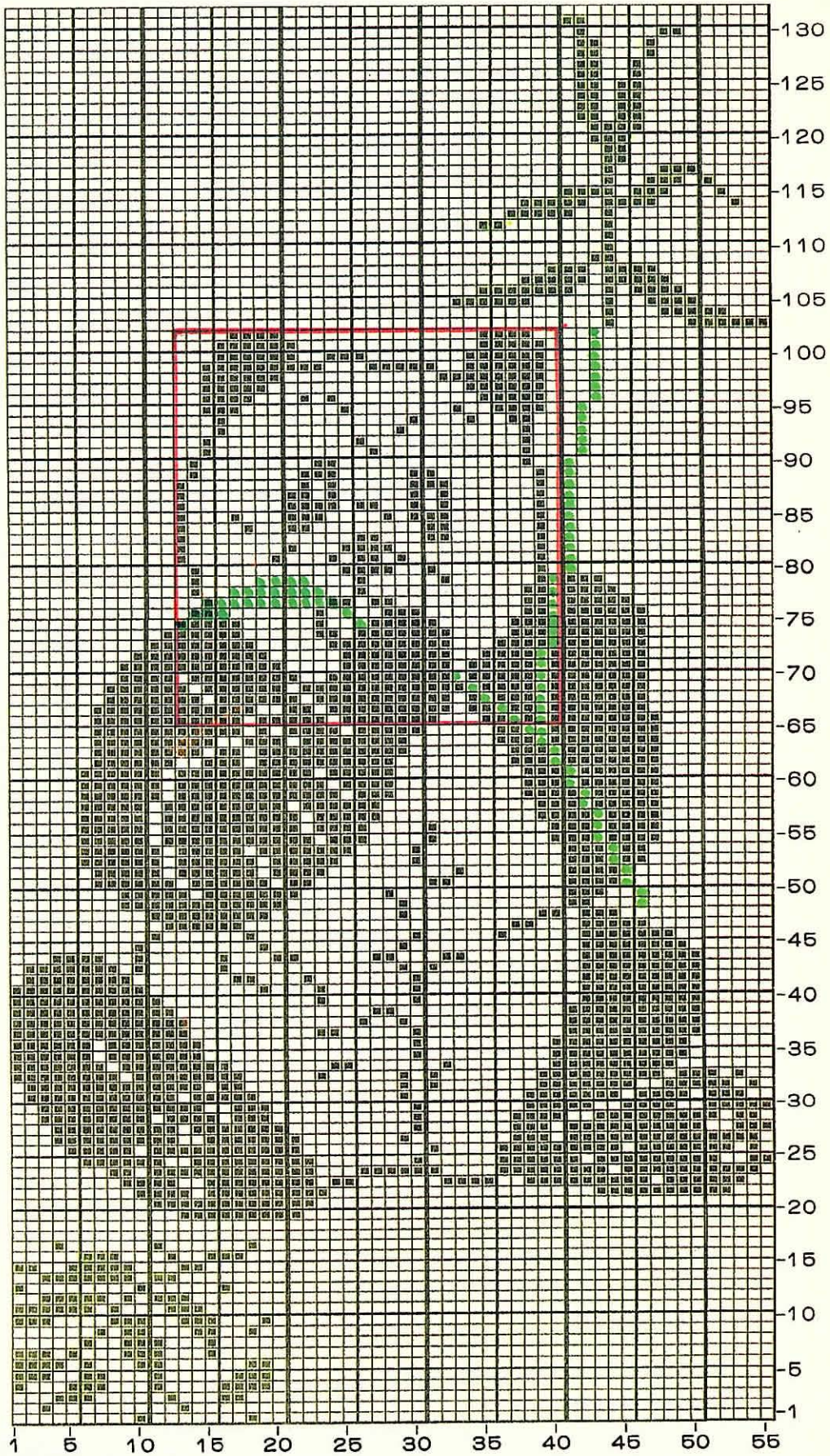
The panda's face, knitted in rows, I think makes a particularly striking image. I knitted two plain white rows between each row of faces and reversed the pattern each time it changed.

For the third sample I have isolated the bamboo leaves and knitted them in rows, again reversing the pattern each time a row of leaves was completed. I deliberately chose bright colours to illustrate that green is not the only option.

Whilst knitting your designs you might spare a thought for Giant Pandas now very much an endangered species. Found only in China, there are just over a thousand left living in the wild. Once extinct this wonderful animal will be gone forever.







● Swiss darn in green.

□ Program area inside red box for head repeat.

6 LACE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Jones+Brother standard gauge punchcard machines with or without a ribber.

MATERIALS

Tivoli Alpaca DK.
14 [15, 16, 17] × 50g balls in Cream (MY).
5 buttons.
GARMENT WEIGHT
Finished garment in first size weighs 630g.

The fibre content of this yarn is 100% Natural Alpaca. For further information about this yarn, please write to Tivoli Spinners Ltd., Unit 3, New Street Industrial Estate, Bridgetown, Cannock, Staffs WS11 3DD.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 108 [113, 119, 124] cm, 42½ [44½, 46¾, 48¾] in.
Length to back neck 70 cm, 27½ in.
Sleeve seam 42 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 36 rows to 10 cm, 4 in. measured over stocking stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 71 [74, 78, 81] Ns at left and 72 [75, 79, 82] Ns at right of centre 0 to WP. 143 [149, 157, 162] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 71 [74, 77, 80] Ns at left and 72 [75, 78, 81] at right of centre 0 to WP. 143 [149, 155, 161] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
3rd AND 4th SIZES
Inc 1 st at each end.
ALL SIZES
143 [149, 157, 163] sts.
ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in fine lace. K 36 rows. Cont in st st. K 90 [86, 82, 82] rows. RC shows 126 [122, 118, 118] and work measures 42 [41, 39.5, 39.5] cm, 16½ [16¼, 15½, 15½] in.
SHAPE RAGLAN ARMHOLES
Cast off 6 [6, 6, 7] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 4th row until 125 [131, 139, 143] sts rem, then on every foll alt row until 35 [37, 41, 45] sts rem. K 1 row. Cast off.

RIGHT FRONT

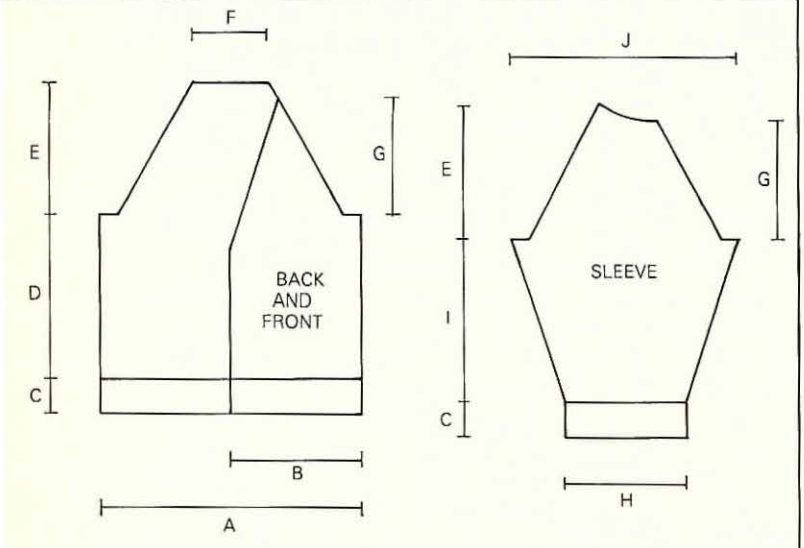
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 36 [37, 39, 41] Ns at left and 35 [37, 39, 40] Ns at right of centre 0 to WP. 71 [74, 78, 81] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 36 [37, 39, 41] Ns at left and 35 [37, 38, 39] Ns at right of centre 0 to WP. 71 [74, 77, 80] Ns. Work as for back from * to *.
3rd AND 4th SIZES
Inc 1 st at right edge.
ALL SIZES
71 [74, 78, 81] sts.
ALL MACHINES
** Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in fine lace. K 36 rows. Cont in st st. K 60 rows. K 1 row extra for left front.
SHAPE FRONT EDGE
Dec 1 st at left edge of next and every foll 4th row until 63 [67, 72, 75] sts rem. K 1 row.
SHAPE RAGLAN ARMHOLE
Cont to dec at front edge on every 4th row from previous dec and, *at the same time*, cast off 6 [6, 6, 7] sts at beg of next row. K 1 row. Dec 1 st at raglan edge of next and every foll 4th row until 51 [55, 60, 62] sts rem, then on every foll alt row until 24 [22, 18, 14] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 35 [37, 39, 40] Ns at left and 36 [37, 39, 41] Ns at right of centre 0 to WP. 71 [74, 78, 81] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 35 [37, 38, 39] Ns at left and 36 [37, 39, 41] Ns at right of centre 0 to WP. 71 [74, 77, 80] Ns. Work as for back from * to *.
3rd AND 4th SIZES
Inc 1 st at left edge.
ALL SIZES
71 [74, 78, 81] sts.
ALL MACHINES
Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

LEFT SLEEVE

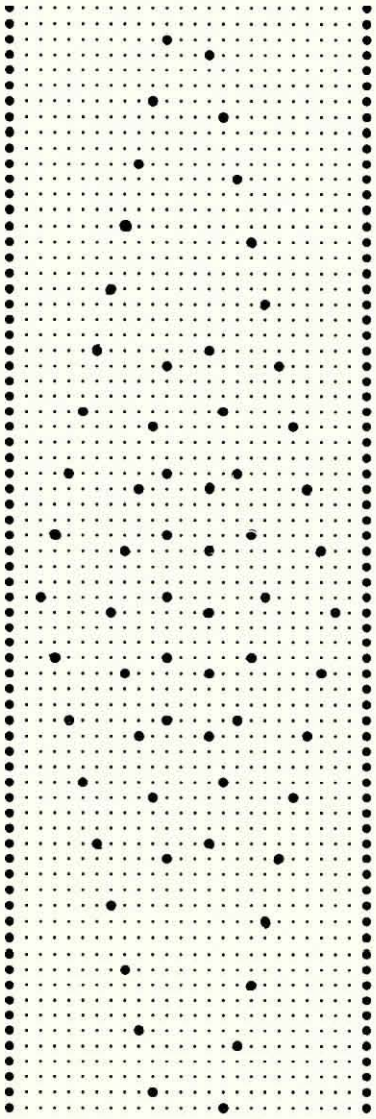
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 34 [35, 36, 37] Ns at left and 33 [34, 35, 36] Ns at right of centre 0 to WP. 67 [69, 71, 73] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 33 [34, 36, 36] Ns at left and 32 [34, 35, 35] Ns at right of centre 0 to WP. 65 [68, 71, 71] Ns. Work as for back from * to *.
1st AND 4th SIZES
Inc 1 st at each end.
2nd SIZE
Inc 1 st at left edge.
ALL SIZES
67 [69, 71, 73] sts.
ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in fine lace. Shape sides by inc 1 st at each end of every 4th row until there are 85 [87, 89, 91] sts. RC shows 36. Cont in st st and cont to inc on every 4th row from previous inc until there are 125 [127, 129, 131] sts. K 10 rows. RC shows 126 and work measures 42 cm, 16½ in. K 1 row extra for right sleeve **.
*** SHAPE RAGLAN TOP
Cast off 6 [6, 6, 7] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 23 [21, 19, 19] sts rem. K 1 row. Cont to dec at left edge on every alt row from previous dec and, *at the same time*, cast off 13 [11, 9, 9] sts at beg of next row. K 1 row. Dec 1 st at right edge of next and



A = 55 [57, 60, 60.5] cm
B = 27 [28, 29.5, 31] cm
C = 7 cm
D = 35 [34, 32, 32]
E = 28 [29, 30.5, 30.5] cm
F = 13.5 [14, 15.5, 17] cm
G = 25.5 [26.5, 28, 28] cm
H = 25.5 [26.5, 27, 28] cm
I = 35 cm
J = 48 [48.5, 49.5, 50] cm

Trousers, LITTLEWOODS HOME SHOPPING. Shirt, EMPIRE. Earrings, ADRIEN MANN.

Fine Lace 4ply Tb



every foll alt row until 1 st rem. K 1 row. Fasten off ***.

RIGHT SLEEVE

Work as for left sleeve to ** noting alteration in number of rows worked, then from *** to *** reversing shaping by reading left for right and right for left.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 15 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 7 rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 24 rows. Rep from * 3 times more. Make a buttonhole over same N as before. K until border, when slightly stretched, fits along both front edges, across tops of sleeves and across back neck. Cast off.

MACHINES WITHOUT RIBBER

Using MY, cast on 21 sts by hand. Set RC at 000. Using MT−1, K 7 rows. * Counting from each edge, make buttonholes over sts 5 and 6. K 24 rows. Rep from * 3 times more. Make buttonholes over same sts as before. K until border, when slightly stretched, fits along both front edges, across tops of sleeves and across back neck. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join raglan, side and sleeve seams.

MACHINES WITH RIBBER

Sew front border into position.

MACHINES WITHOUT RIBBER

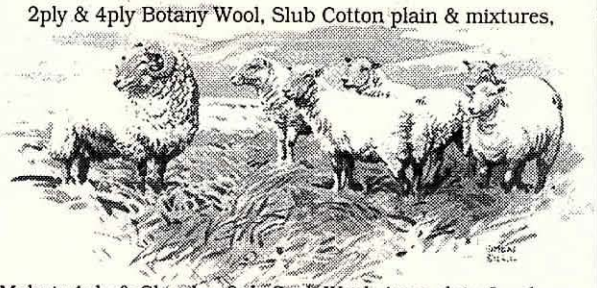
Fold front border in half lengthways. Neaten short ends, then sew in position. Finish buttonholes.

ALL MACHINES

Sew on buttons.

Many A Mickle

Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
3ply 100% British Wool, 2ply & 4ply m/w Wool,
2ply & 4ply Botany Wool, Slub Cotton plain & mixtures,



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NS

6
7

7 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Sport.
For all sizes:
1 × 500g cone in Cactus (MC).
1 × 500g cone in Mallard (A).
1 × 500g cone in Cream (B).
GARMENT WEIGHT
Finished garment in fourth size weighs 630g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 103 [108, 113, 119, 124] cm, 40½ [42½, 44½, 46¾, 48¾] in.
Length to shoulder 69 [70.5, 71.5, 72.5, 74] cm, 27¼ [27¾, 28¼, 28½, 29¼] in.
Sleeve seam 49.5 [50.5, 50.5, 53, 53] cm, 19½ [20, 20, 21, 21] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
FAIR ISLE PATTERN
K 4 rows B/MC, 4 rows A/MC, 4 rows A/B, 4 rows MC/B, 4 rows MC/A and 4 rows B/A. These 24 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 81 [85, 89, 93, 97] Ns at left and right of centre 0 to WP. 162 [170, 178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 36 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 81 [85, 88, 93, 97] Ns at left and 80 [85, 88, 92, 97] Ns at right of centre 0 to WP. 161 [170, 176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st AND 4th SIZES
Inc 1 st at right edge.
3rd SIZE
Inc 1 st at each end.
ALL SIZES
162 [170, 178, 186, 194] sts.
ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000 **. Using MT, K 204 [208, 212, 216, 220] rows.
SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 34 [38, 38, 42, 42] sts. Using nylon cord, K 64 [66, 70, 72, 76] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 52 [54, 58, 60, 64] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Using MT, K 184 [188, 192, 196, 200] rows.
SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 20 [24, 24, 28, 28] sts. Using nylon cord, K 71 [73, 77, 79, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 52 [54, 58, 60, 64] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 49 [51, 53, 54, 56] Ns at left and right of centre 0 to WP. 98 [102, 106, 108, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th, 5th, 5th] row until there are 156 [162, 162, 168, 168] sts. K 27 [27, 8, 6, 16] rows. RC shows 145 [149, 149, 157, 157] and work measures 42.5 [43.5, 43.5, 46, 46] cm, 16¾ [17¼, 17¼, 18¼, 18¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 78 [82, 86, 88, 92] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 36 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 77 [83, 86, 89, 92] Ns to WP. Work as for back from * to *.
ALL MACHINES
With P side facing, replace 98 [102, 106, 108, 112] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 160 [168, 168, 176, 176] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 34 rows. Transfer sts for st st. K 1 row.
MACHINES WITHOUT RIBBER
Push 161 [167, 167, 176, 176] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 9 rows. Using MT–3, K 17 rows. Using MT–2, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1st SIZE
Dec 1 st.
2nd AND 3rd SIZES
Inc 1 st.
ALL SIZES
160 [168, 168, 176, 176] sts. K 1 row.
ALL MACHINES
With P side facing, pick up 68 [72, 72, 76, 76] sts around back neck and 92 [96, 96, 100, 100] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

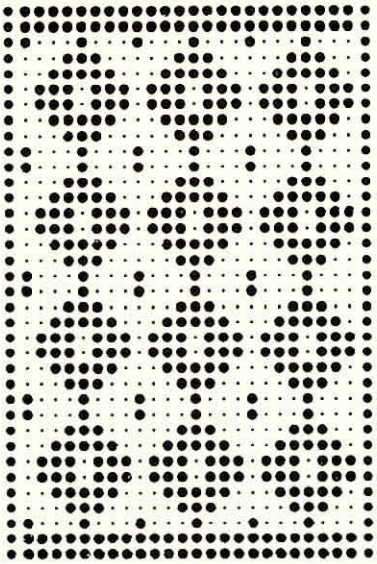
PRESSING

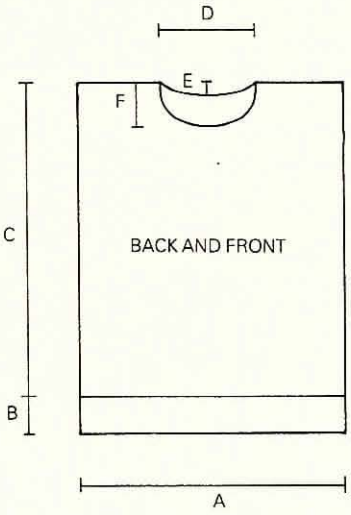
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

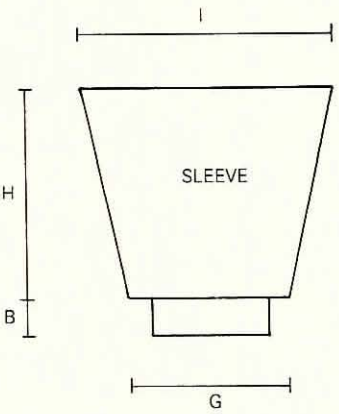
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

Trousers, GUS. Shirt, EMPIRE.







A = 52 [54.5, 57, 60, 62.5] cm
B = 7 cm
C = 62 [63.5, 64.5, 65.5, 67] cm
D = 18.5 [20, 20, 21, 21] cm
E = 2 cm
F = 8 cm
G = 31.5 [32.5, 34, 34.5, 36] cm
H = 42.5 [43.5, 43.5, 46, 46] cm
I = 50 [52, 52, 54, 54] cm

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8 MAN'S TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines or E6000.

MATERIALS

Christiana Wools Libra.
1 [1] × 250g cone in Claret (MC).
Christiana Wools Braemar
1 [1] × 250g cone in Omega Blue (C).
GARMENT WEIGHT
Finished garment in first size weighs 400g.

The fibre content of Libra is 80% Acrylic, 10% Alpaca, 10% Wool and Braemar is 80% Acrylic, 20% Wool. For further information about these yarns, please write to: Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-39 [42-44] in.
Actual size 108 [119] cm, 42½ [47] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 59 cm, 19¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 29 cm and 100 rows to 15.6 cm, measured over pattern as diagram 1 (6000 Patt 1128 Tech 142) after steaming (stitch size setting approximately 4¼/4¼).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

Yarn is used double.
Use two strands of yarn together throughout.
For the purpose of this pattern, RC refers to the RC on the lock unless otherwise stated.
Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased (keeping pattern correct).
PATTERN
Pushers as diagram 1 (6000 Patt 1128 Tech 142). Set lock on N/AX←. Using 2 strands of MC, K 2 rows. Set lock on N/AXO. K 2 rows. Set lock on N/AX←. Using 2 strands of C, K 2 rows. Set lock on N/AXO. K 2 rows. These 8 rows form pattern.

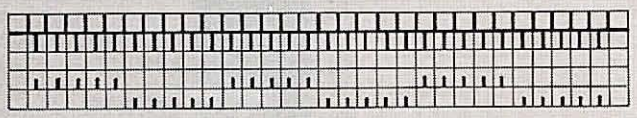
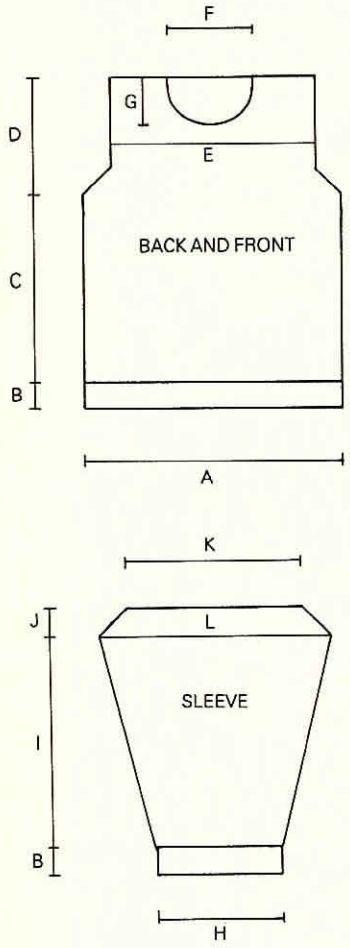


DIAGRAM 1

BACK

Handle down. Orange strippers. Set up 95 [105] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. (6000 cast on 2). Set RC at 000. Set lock on N/N and stitch size to 3/3. K 28 rows. Arrange pushers as in diagram 1. Inc 1 st on back bed at left. (6000 Patt 1128 Tech 142). Set RC at 000. Set stitch size to 4¼/4¼. Cont in patt, K 256 rows. Work measures 45 cm, 17¾ in. Place marker at each end.
SHAPE ARMHOLES
Dec 1 st on each bed at each end of next and every foll 4th row until 75 [85] sts rem on front bed *. K 123 rows. RC shows 416 and work measures 69.5 cm, 27½ in. Place a marker at each end of centre 31 sts on front bed. Cast off loosely.



A = 55 [60.5] cm
B = 5 cm
C = 40 cm
D = 24.5 cm
E = 43.5 [49] cm
F = 18 cm
G = 10 cm
H = 26 cm
I = 45 cm
J = 6 cm
K = 37.5 cm
L = 49 cm

FRONT

Work as for back to *. K 59 rows. RC shows 352.
SHAPE NECK
Using a length of MC, cast off centre 11 sts on front bed and corresponding Ns on back bed. Return pushers under these Ns to blocking rail. Note position of Ns and pushers at left and return pushers to blocking rail. Transfer sts at left on to decker combs. (Note RC number on console for E6000.) Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every 4th row until 22 [27] sts rem on front bed. K 24 rows. Cast off loosely. Return pushers to blocking rail. (Return console to noted RC number.) Arrange Ns at left as noted and replace sts from decker combs on to Ns. Arrange pushers as noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 45 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. (6000 cast on 2.) Set RC at 000. Set lock on N/N. K 28 rows. Arrange pushers as diagram 1. Inc 1 st on back bed at left. (6000 Patt No 1128 Tech 142.) Set RC at 000. Set stitch size to 4¼/4¼. Cont in patt and shape sides by inc 1 st on each bed at each end of next and foll 3rd row, K 3 rows. Inc 1 st on each bed at each end of next and foll 8th row, then on every foll 16th row until there are 85 sts on front bed. K 16 rows. RC shows 288 and work measures 50 cm, 19¾ in. Place marker at each end.
SHAPE TOP
Dec 1 st on each bed at each end of next and every foll 4th row until 65 sts rem on front bed. K 3 rows. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 136 Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 38 rows. Push up all in between Ns on both beds to WP. Handle down. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. Black strippers. K 6 rows. Set stitch size to 5/5, K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam well.

MAKING UP

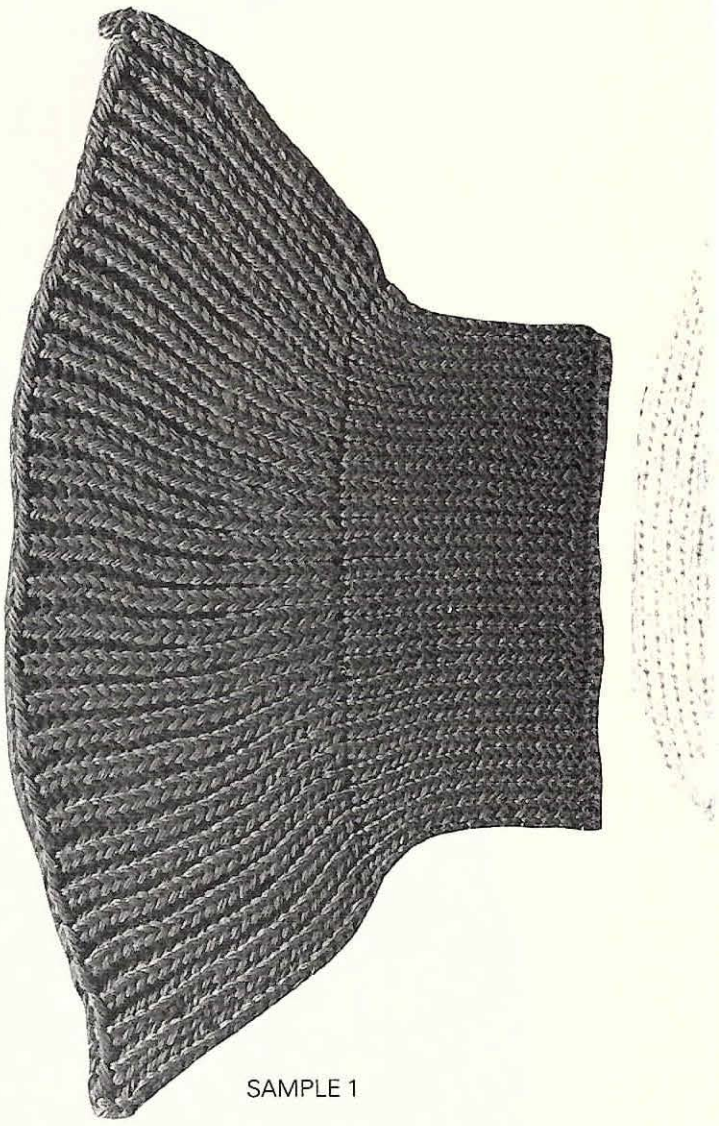
Join right shoulder seam. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side and then slip stitch through loops on wrong side. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Fold rib of neckband in half to wrong side and slip stitch in place.

Trousers, LITTLEWOODS STORES. Shirt, EMPIRE.

DUOMATIC UPDATE

No matter which machine you knit on, your sweaters and cardigans will need some kind of welt and often a cuff as well. As it is essential that the welt is suitable for the fabric of the garment, a few words to new and perhaps not-so-new knitters might be helpful.

Hazel Duignan



SAMPLE 1

Once you have decided on the main fabric of your garment, look at the options for welts in your instruction book, pages 42-46 for the Duo 80 and pages 134-137 for the E6000.

If you are using stocking stitch for the main part, or any double bed pattern knitted using a 1×1 setting, then a 1×1 rib will probably be the one you choose. This will be fine for stocking stitch but if your 1×1 pattern is a tuck stitch, for example Fisherman's rib, then the 1×1 rib welt will look thin and rather limp against the main fabric. You can overcome this by knitting a doubled rib as follows:

* Handle up, orange strippers (use 4-ply yarn for sample).
Set needles for 1×1 rib and put a pusher under each back bed needle in working position.
Set lock to N/N, stitch size 2½/2½, knit one row.
Push up all in-between needles on the back bed.
Handle down.
Set lock to CX/CX, stitch size 3/3, knit two rows.
Handle up.
Set lock to BX/N, stitch size 3½/3½ (or to suit yarn), knit double the length of rib required for finished welt *.
Transfer the loops from the back bed needles without pushers on to the front bed needles with stitches on.
All back bed empty needles to non-working position.
Pushers returned to blocking rail.
Set lock to EX/EX, set stitch size for main fabric and continue knitting.
(See sample 1.)

If your pattern is going to show on the back bed side of the fabric you will need to reverse the instructions, having the pushers on the front bed.

This rib is nice and snug and, as it is doubled, it is hardwearing for children's garments. I have used it for children's jacquard sweaters but if you want to do this then knit the welt from * to * finishing at the left of the bed.
Handle down.
Push up all in-between needles on the front bed.
Put back bed pushers into the blocking rail.
Set lock to CX/CX, knit two rows.
Set lock to N/N, increase stitch size, knit one row.
Continue knitting in jacquard pattern.

If you are using two strands of 2/30s for your jacquard then add one extra strand for the welt and remove it after the last two CX rows. There is no automatic electronic cast on for this double rib so E6000 knitters should follow the above instructions.

For a full needle tuck stitch garment then you can choose between a full needle rib or a 2×1 setting. I find that the full needle welt is kinder to the mature figure (like mine) when it is to be followed by a tuck stitch fabric as it does not pull in quite so much as the 2×1 rib. I usually use the tubular cast on (2 on the E6000) for my full needle setting but you can use the racking cast on if you prefer.

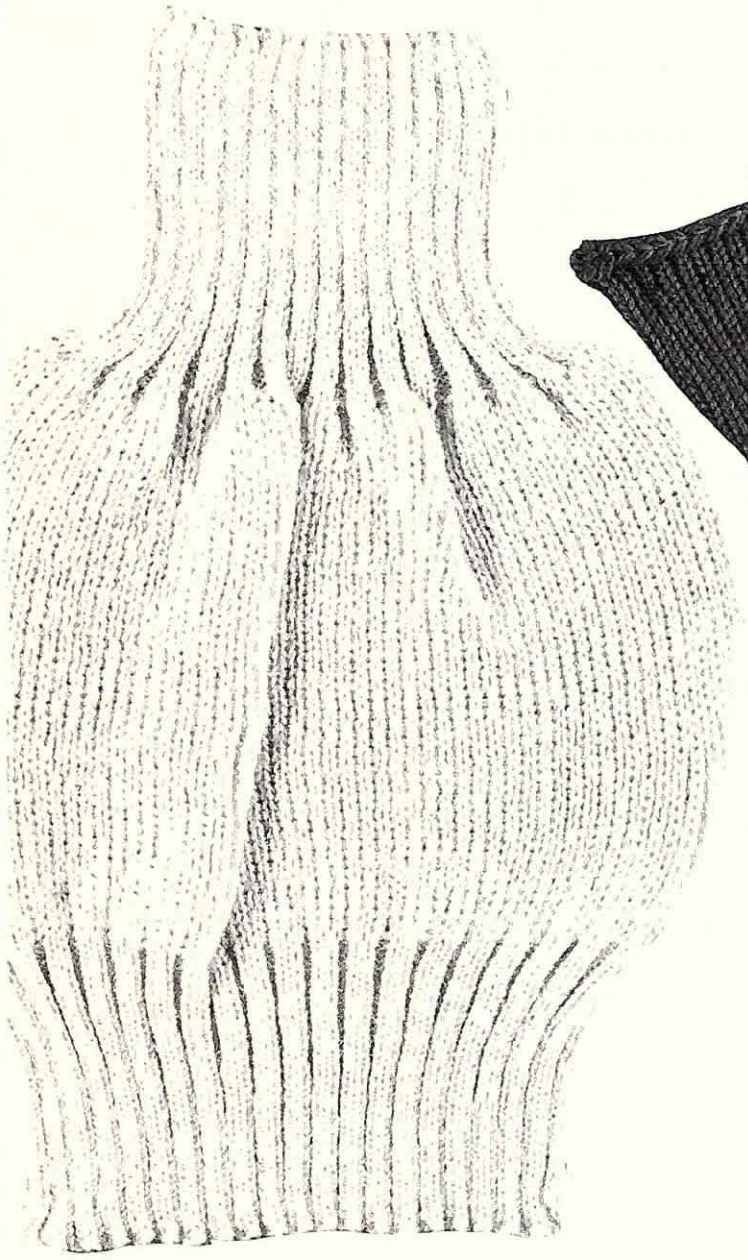
The 2×1 rib is the most widely used welt. It can be used for stocking stitch, tuck stitch or jacquard. The instruction books refer to it as a 2×2 rib but most people call it a 2×1 rib to differentiate between it and a true 2×2 rib, which we will come to later. The 2×1 setting knits a firm welt which holds its shape well. If you are going from a 2×1 rib to a full needle setting for the main pattern, then finish with the lock at the left of the bed, lower the stitch size and knit two rows with the locks set to CX/CX. Next knit one row at main stitch size with the lock set to N/N. These rows between the rib and main fabric will eliminate the row of little holes which appear if you go straight from rib to main fabric.

Jacquard patterns which are knitted using the AX (KX) or FX settings can be knitted following a full needle rib, but those knitted with the BX (LX) or HX settings will need either a 2×1 rib or a tubular welt as the full needle rib would be too wide for the fabric. Again, if you are using fine yarn for the main part of the garment, add an extra strand of yarn for the welt if necessary.

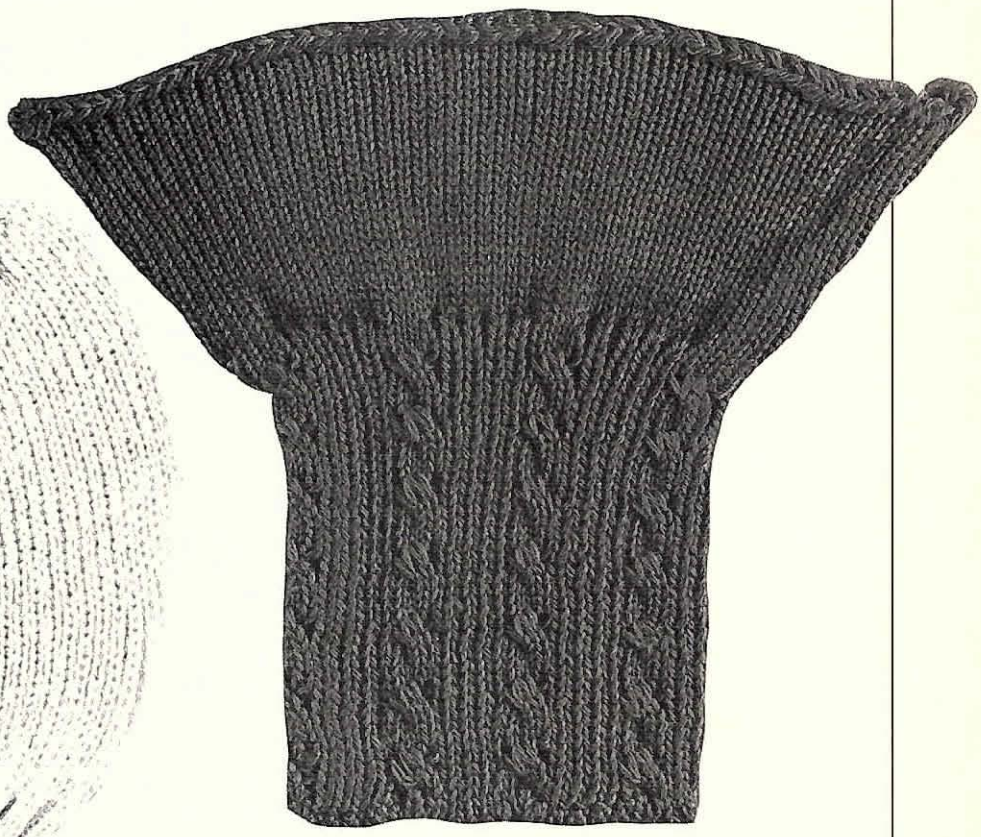
At the moment tunic tops are fashionable and these look well started with a tubular hem, a narrow jacquard border knitted at a lower stitch size than the main fabric or a garter stitch hem if you have a transfer lock.

The 2×2 welt is useful if you want a rib which pulls in more tightly than the 2×1 welt. I use it for a wide sleeve gathered in at the bottom and I have knitted the main part of the garment with a 2×1 welt. This way I can knit the cuff and go straight on to the sleeve rather than gather the sleeve on to the cuff at a later stage, as would be necessary if I were using a 2×1 cuff.

There are two methods of casting on a 2×2 welt:
1. Set up needles as diagram 1.
Handle down, orange strippers.
There is no electronic cast-on for this.
Set lock to N/N, stitch size 2½/2½, knit one row.
Rack handle one full turn to the right.
Set lock to CX/CX, stitch size 3/3, knit two rows.
Rack handle half a turn to the right – the handle will be in the up position.
Set lock to N/N, stitch size 3/3, knit welt.
2. The second method is to cast on for 1×1 rib in the normal way, then transfer to the 2×2 setting before knitting the welt. When you need to change from 2×2 rib to a full needle setting then you will need to transfer the heels of the stitches to fill the empty needles on both beds. Sample 2 shows a piece of rib knitting with a 2×1 rib at one side and a 2×2 rib at the other so that you can



SAMPLE 2



SAMPLE 3

see how much difference there is between the two. Both ribs were knitted at the same stitch size over the same number of needles.

If you have time you can lift a plain sweater to the "posh" category with a cabled rib. Sample 3 shows an easy cable which is not too time consuming.

Cast on for 1×1 rib, then transfer as shown in diagram 2.

Knit three rows, * push up needles marked X on the back bed, knit one row.

Drop the loops from the needles marked X and put the empty needles to non-working position. Cross the stitches on the needles marked 1, 2, 3 and 4, knit five rows *.

Repeat from * to * to the required depth. A strip of cabled rib makes a very nice collar to match the welts.

If your chosen pattern for the main fabric uses an unusual needle setting, perhaps with a different setting on each bed, then study the pattern before you begin and choose a welt which will give you the least amount of transferring for the final setting. As an example, the pattern at the top right of page 61 in the small "Duomatic 80, Duomatic S" stitch pattern book uses the setting shown in diagram 3. I would choose a 2×1 rib for this then, when the rib has been knitted, rack one turn to the left and transfer the right needle of each back bed pair to the empty needle on the front bed. This would be quicker than, say, transferring from a 1×1 setting.

I hope that this has been of some help if you were not too sure of which rib to use on what occasion.

DIAGRAM 1

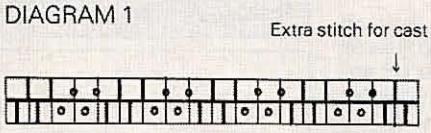


DIAGRAM 2

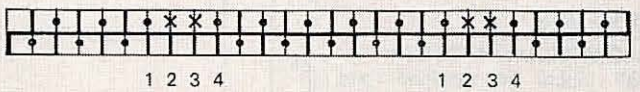
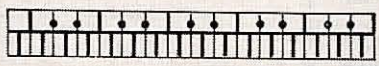


DIAGRAM 3



9 STRIPED TUNIC SWEATER

PATTERN RATING

** Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Tivoli Alpaca Double Knitting.
6 [6, 7, 7] × 50g balls in Grey (MC).
4 [4, 5, 5] × 50g balls in Cream (A)
4 [4, 5, 5] × 50g balls in Camel (B).
GARMENT WEIGHT
Finished garment in second size weighs 640g.

The fibre content of this yarn is 100% Natural Alpaca. For further information about this yarn, please write to Tivoli Spinners Ltd., Unit 3, New Street Industrial Estate, Bridgetown, Cannock, Staffs WS11 3DD.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 106 [111, 117, 122] cm, 41¾ [43¾, 46, 48] in.
Length to shoulder 72.5 cm, 28½ in.
Sleeve seam 42 [43, 43, 44.5] cm, 16½ [17, 17, 17½] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
STRIPE PATTERN
K 4 rows A, 4 rows B and 4 rows MC. These 12 rows form pattern.

BACK

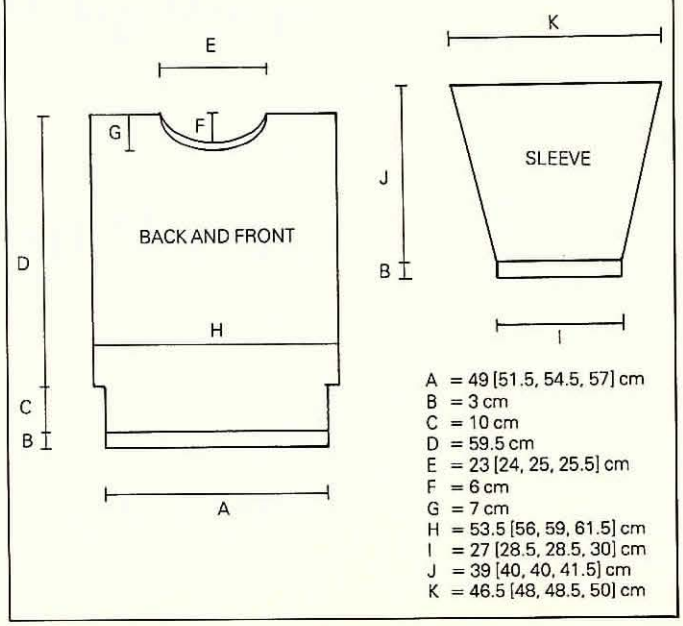
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 128 [135, 142, 149] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 11 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 128 [134, 140, 149] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–4 and MC, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 0 [1, 2, 0] sts. 128 [135, 142, 149] sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. Cont in stripe patt. K 36 rows. Cast on 6 sts at beg of next 2 rows. 140 [147, 154, 161] sts. K 186 rows. Cont in st st and MC **. K 4 rows. RC shows 229.
SHAPE NECK
Using a length of MC, cast off centre 30 [33, 36, 37] sts. Push 55 [57, 59, 62] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 40 [42, 44, 47] sts rem. K 7 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **.
SHAPE NECK
Using a length of MC, cast off centre 30 [33, 36, 37] sts. Push 55 [57, 59, 62] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 40 [42, 44, 47] sts rem. K 11 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 71 [75, 75, 79] sts in 1×1 rib. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 71 [74, 74, 77] Ns to WP. Work as for back from * to *. Inc 0 [1, 1, 2] sts. 71 [75, 75, 79] sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. Cont in stripe patt, K 12 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 121 [125, 127, 131] sts. K 7 [11, 6, 12] rows. RC shows 141 [145, 145, 151] and work measures 42 [43, 43, 44.5] cm, 16½ [17, 17, 17½] in. Cast off.



A = 49 [51.5, 54.5, 57] cm
B = 3 cm
C = 10 cm
D = 59.5 cm
E = 23 [24, 25, 25.5] cm
F = 6 cm
G = 7 cm
H = 53.5 [56, 59, 61.5] cm
I = 27 [28.5, 28.5, 30] cm
J = 39 [40, 40, 41.5] cm
K = 46.5 [48, 48.5, 50] cm

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 155 [161, 167, 169] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 9 rows. Transfer sts for st st. Using MT, K 1 row.
MACHINES WITHOUT RIBBER
Push 155 [161, 167, 170] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 5 rows. Using MT–4, K 9 rows. Using MT–3, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.
ALL MACHINES
With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off.

SIDE VENT EDGINGS (KNIT 4)

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 9 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 50 rows. Cast off.
MACHINES WITHOUT RIBBER
Using MC, cast on 15 sts by hand. Set RC at 000. Using MT–1, K until long enough to fit along side vent. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.
MACHINES WITH RIBBER
Sew side vent edgings into position.
MACHINES WITHOUT RIBBER
Fold side vent edgings in half lengthways and sew into position. Neaten open ends.

Ribbed jodhpurs, FREEMANS.

TALKING POINT

A LITTLE EXTRA

It's getting towards that time of year when you want to make plenty of garments and the faster the better. There's no doubt that means plain knitting on the basic chunky machine but this does not necessarily mean that the finished items have to be dull.

Shelagh Hollingworth

DECORATION — HOW MUCH?

It is quite simple to add a piece of decoration to a stocking stitch garment and the first question that arises is, how much?

There is a great deal of truth in the saying "less means more". Nothing looks worse than something overdecorated; when you stop to think "Shall I add a bit more?", the answer is usually, "No". How much decoration also means how much time can you spare for it?

Many people work at their machines while they can and leave the hand work for quiet times, such as in the evenings whilst watching television. This is an especially good way to work if yours is a basic machine without a ribber and you have decided to work the ribs by hand. That is not to say it is the recommended method, once you have started the latch tool method of working ribs it becomes so fast as to make you wonder why you didn't try it before. In the meantime, you can continue to do hand work in the quiet moments and these serve also as the time to embellish your quickly-made basic garments.

EMBROIDERY ON KNITTING

It is surprising the number of skills machine knitters have besides using their machines.

Being able to machine knit gives no indication of the personality of the worker, in the same way that being able to drive a car shows very little about the actual driver. Some folk use machine knitting because they cannot, or do not wish to, hand knit. However, they might be a dab hand at needlework or crochet. Combining these arts can make all the difference to your work and certainly gives unique results.

The first type of embroidery that comes to mind is Swiss darning or duplicate stitch. This appears more often these days generally used to fill in small areas on the ubiquitous picture sweaters. The instructions for this clever method are given frequently and are easy to understand. It is a hangover from those long gone days when it was actually used for darning socks!

Cross stitch can be used on knitting too by following the same charts as those for Swiss darning. In both kinds of work take care not to draw the yarn tightly at the back or the stitches will pucker on the right side of the work.

FREEHAND EMBROIDERY

You don't have to be artistic for this kind of work and the stitches used are the basic ones that many of us learned in primary school, chain stitch, lazy daisy stitch and French knots.

The sample was worked with six French knots at the centre, then lazy daisy stitches around, with larger stitches again around those in two different colours to blend the petal colours. The leaves and stems are in simple chain stitch. Stem stitch which would be fine on cloth tends to get hidden on knitted fabric. It isn't a good idea to draw a sketch first of how you want the finished work to look, since it never seems to look quite the same when it is finished. It is far better to work lightly with your stitches to see what they look like. You work lightly so as not to draw in the knitting or make it lumpy and you could also undo lightly worked stitches more easily. However, in the event you are not likely to want to do that, the embroidery usually looks delightfully spontaneous and if it doesn't balance you can generally add an extra petal to help it out. Remember, flowers are seldom symmetrical in real life, so why should yours be?

CROCHET FLOWERS

This may be a craft you can do as well as machine knitting and if not, a quiet afternoon or evening teaching yourself to crochet will be time well spent, it is a useful way of adding touches to garments made on the chunky machine.

The background knitting for these flowers is plain double knit worked on the Singer Big Nine and nothing comes easier than that. A simple "Forties" style sweater with puffed sleeves, very fashionable these days, just needs a few crochet flowers for the finishing touch.

The sample flowers are made in minutes. One is built up around a double crochet ring, giving six two-chain loops and into these loops are worked about six or seven trebles each. Because the loops are too small for so many trebles they frill up as you can see. Don't overdo the frills or the flowers become lumpy.

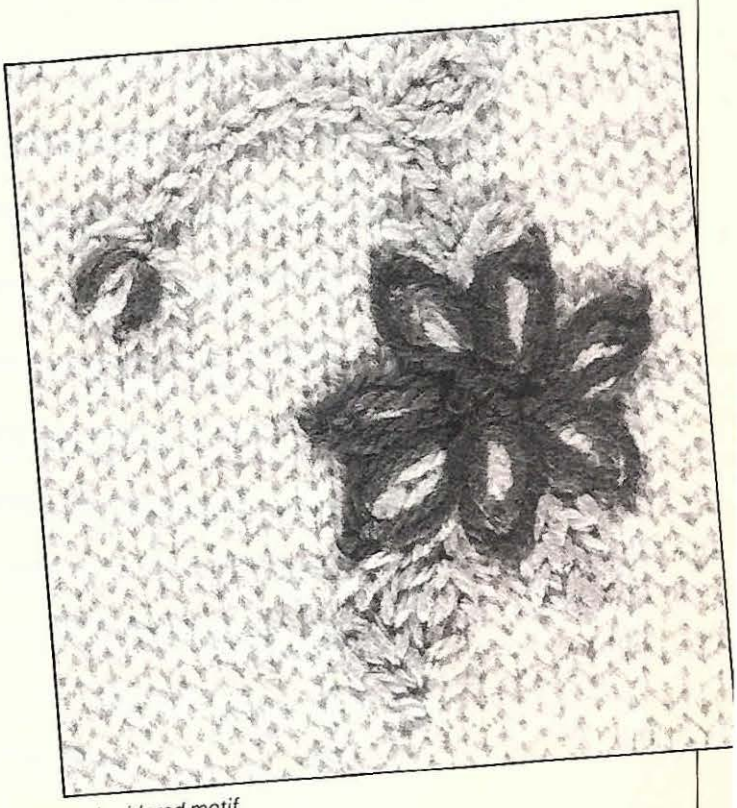
The second flower shows the first two layers of petals from a typical Irish crochet rose. Patterns for these are readily available and are basically a petal of one double crochet, one half treble, and few trebles, one half treble and one double crochet all into a chain loop behind the previous row of petals. Irish crochet patterns will also have suitable leaves and with the flowers these can make a really stunning decoration on a plain sweater.

EXTRA SPECIAL

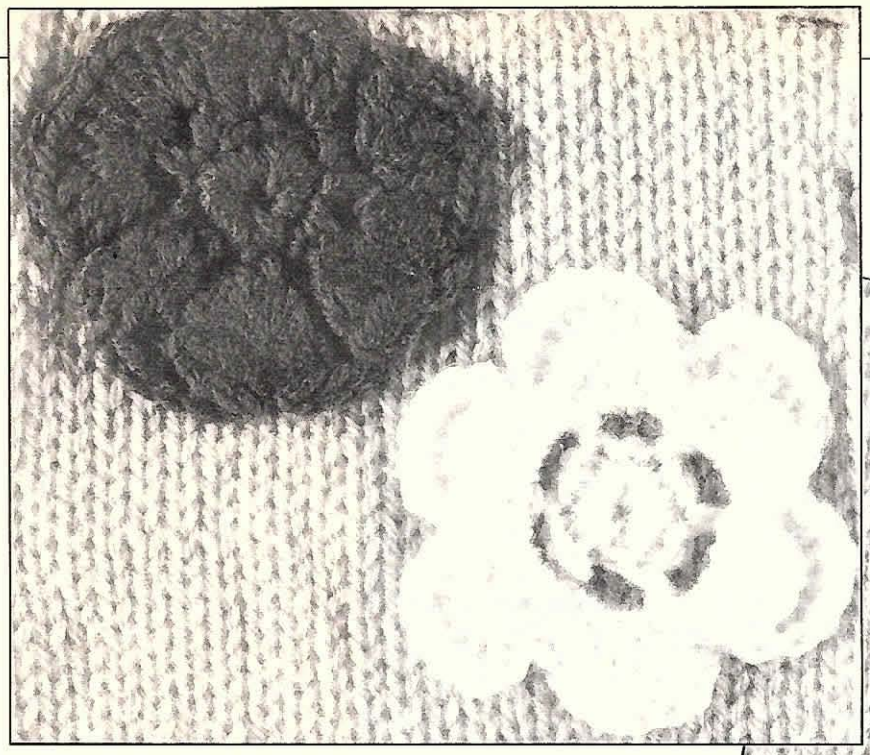
It is not just evening garments that look good with a little beading, it's quite usual to bead on all types of sweaters now. The basic outline of the beaded sample was worked with a plain crochet chain sewn with slip stitch to the knitting.

Many haberdashers, drapery stores and knitting shops too, stock beads and sequins nowadays so there's little reason not to have some around and that is the secret of adding beads. If you have to go out to deliberately buy them the chances are that you won't but if you buy the occasional packet when you happen to see them you can have a grand time selecting them to effect a change on a sweater at the right time.

Again it is fine to add such a trim but the fewer you put on the more attractive they look. There are plenty on the sample but that is to show how they can be built up. Irridescent sequins attract the light and just a few scattered on



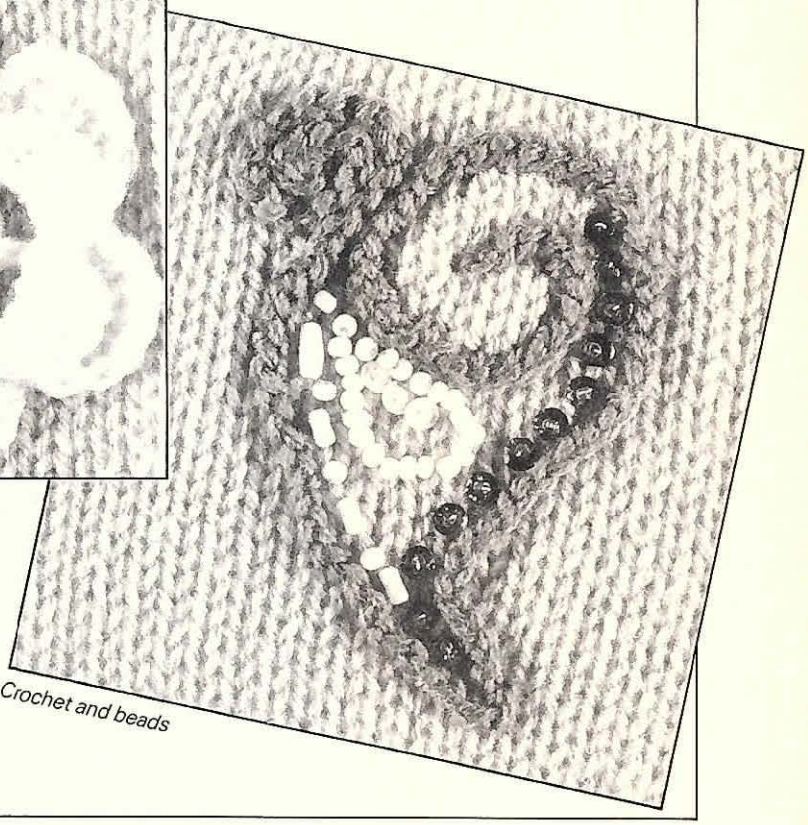
Embroidered motif



Crocheted flowers

to a design are really eye-catching. These are attached with a tiny matching bead. Sequins can be overlapped too, like scales; it is really fun choosing them and building up a picture.

Separate beads can be sewn on individually or gathered into little chains to be attached. This takes time but you have already saved time by working in stocking stitch and you are creating a work of art, aren't you?



Crochet and beads

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15126

10 MAN'S ARAN STYLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 94 [98, 102, 106, 110] Ns or more. We used a Singer Big Nine.

MATERIALS

Robin Trojan Aran.
5 [5, 6, 7, 8] × 100g balls in Shade 1279 (MY).
Pair of 3¾ mm knitting needles.
GARMENT WEIGHT
Finished garment in third size weighs 575g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 100 [105, 110, 115, 120] cm, 39¼ [41¼, 43¼, 45¼, 47¼] in.
Length to shoulder 68.5 [69.5, 70.5, 71.5, 72.5] cm, 27 [27¼, 27¾, 28¼, 28½] in.
Sleeve seam 51 [51, 51, 53, 53] cm, 20¼ [20¼, 20¼, 21, 21] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.

BACK

Push 41 [43, 45, 47, 49] Ns at left and right of centre 0 to WP. 82 [86, 90, 94, 98] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 90 rows. Work measures 40.5 cm, 16 in.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. 66 [70, 74, 78, 82] sts. K 46 [48, 50, 52, 56] rows. RC shows 138 [140, 142, 144, 148] and work measures 62.5 [63.5, 64.5, 65.5, 66.5] cm, 24½ [25, 25½, 25¾, 26¼] in. Place marker between sts 16 and 17 [16 and 17, 17 and 18, 17 and 18, 18 and 19] at left and right of centre 0. Cast off.

FRONT

Push 47 [49, 51, 53, 55] Ns at left and right of centre 0 to WP. 94 [98, 102, 106, 110] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Transfer sts and arrange Ns as shown in diagram 1 over centre 72 Ns. K 1 row. Cont in cable patt from diagram 2. K 88 rows. RC shows 90 and work measures 40.5 cm, 16 in.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. 78 [82, 86, 90, 94] sts. K 28 [28, 30, 32, 34] rows. RC shows 120 [120, 122, 124, 126].
SHAPE NECK
Using a length of MY, cast off centre 14 sts. Push 32 [34, 36, 38, 40] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 20 [22, 23, 25, 26] sts rem. K 6 [8, 7, 7, 8] rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 33 [34, 35, 36, 37] Ns at left and right of centre 0 to WP. 66 [68, 70, 72, 74] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Transfer sts and arrange Ns as shown in diagram 1 over centre 22 Ns. K 1 row. Cont in cable patt from diagram 2. K 10 rows. Shape sides by inc 1 st at each end of next and every foll 10th row until there are 76 [78, 82, 84, 88] sts. K 47 [47, 37, 41, 31] rows. RC shows 100 [100, 100, 104, 104] and work measures 45 [45, 45, 47, 47] cm, 17¾ [17¾, 17¾, 18½, 18½] in. Place marker at each end. K 12 rows. Cast off.

BACK WELT

With P side facing and using 3¾ mm needles, pick up 82 [86, 90, 94, 98] sts along lower edge. With K side facing and using MY, K 1 row. Work 17 rows in K 1, P 1 rib. Cast off in rib.

FRONT WELT

With P side facing, latch up st at each side of cable panels. Using 3¾ mm needles, pick up 94 [98, 102, 106, 110] sts along lower edge. With K side facing and using MY, K 1 row. Dec 12 sts evenly. 82 [86, 90, 94, 98] sts. Work 17 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With P side facing, latch up st at each side of cable panels. Using 3¾ mm needles, pick up 66 [68, 70, 72, 74] sts along lower edge of sleeve. With K side facing and using MY, K 1 row. Dec 12 sts evenly. 54 [56, 58, 60, 62] sts. Work 17 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam. With K side facing and using 3¾ mm needles, join in MY and pick up and K 23 sts down left side of front neck, 16 [16, 16, 18, 18] sts across front neck, 23 sts up right side of front neck and 40 [40, 42, 42, 44] sts across back neck. 102 [102, 104, 106, 108] sts. Work 14 rows in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

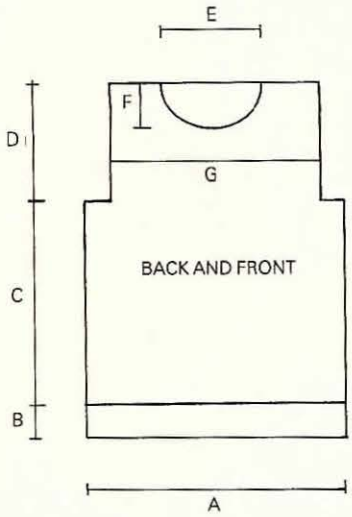
MAKING UP

Join left shoulder and neckband seam. Fold neckband in half and catch down on inside. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.

Trousers, GUS. Shirt, EMPIRE.

62▶

A = 51 [53.5, 56, 58.5, 61] cm
B = 6 cm
C = 40.5 cm
D = 22 [23, 24, 25, 26] cm
E = 20 [20, 21, 21, 22.5] cm
F = 8 [9, 9, 9, 10] cm
G = 41 [43.5, 46, 48.5, 51] cm
H = 38.5 [40, 41, 42.5, 43.5] cm
I = 45 [45, 45, 47, 47] cm
J = 5 cm
K = 44 [46, 48, 50, 52] cm



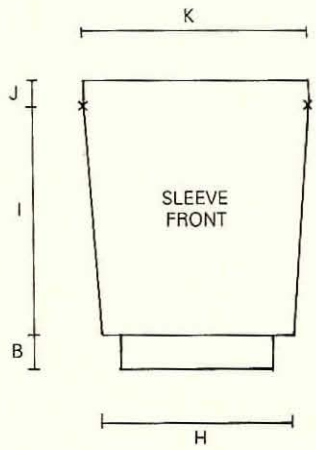


DIAGRAM 1

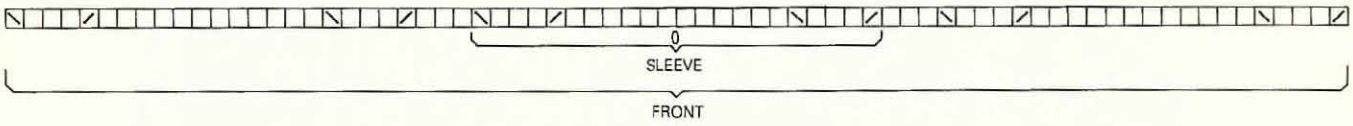
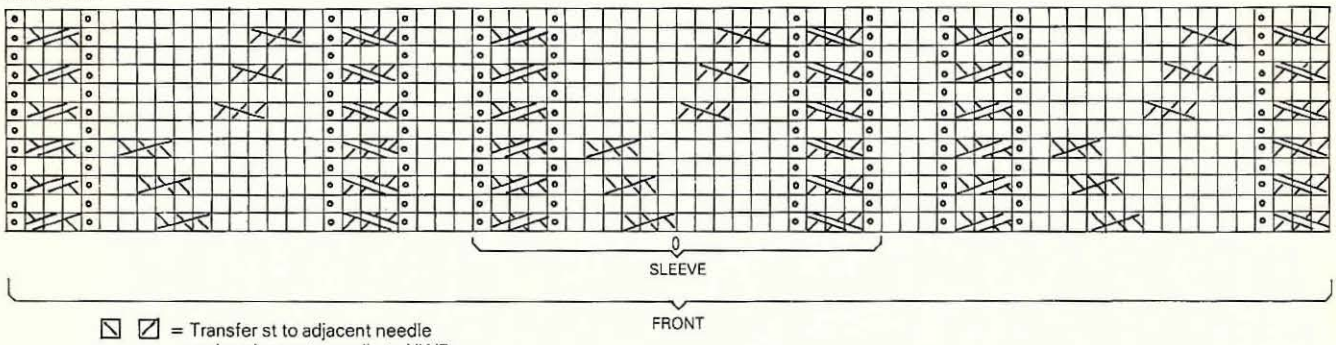


DIAGRAM 2



= Transfer st to adjacent needle and push empty needle to NWP.

= Needle in WP.

= Cross 1 st at right behind 2 sts at left

= Cross 1 st at left behind 2 sts at right.

= Cross 2 sts at left behind 1 st at right.

= Cross 2 sts at right behind 1 st at left.

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HOBBY HORSE KNITTING COMPETITION PRIZE-WINNER

11 HORSES MOTIF SWEATER

Paula Cooper, aged 16, has a passion for horses and it shows in the lovely motif decorating the sweater she designed at school for this young designers competition.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines or standard gauge machines with or without intarsia facility and with or without a ribber.

MATERIALS

Bramwell's Fine 4-ply Acrylic.
1 [1] × 500g cone in Dark Blue (MC).
1 [1] × 500g cone in Light Blue (A).
A small amount in White (B).
GARMENT WEIGHT
Finished garment in second size weighs 480g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust or chest 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 107 [117] cm, 42½ [46] in.
Length to shoulder 68 [70] cm, 26¾ [27½] in.
Sleeve seam 45 [46] cm, 17¾ [18] in (adjustable).

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We use knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam at centre 0. Point cams at 25 at left and right of centre 0. Press button 1 (left light on), button 2 (left light on for 580 and SK 840 machines, right light on for other models) and button 5 (5M for 580 and SK 840).
BROTHER ELECTRONIC MACHINES
Mirror image motif over centre 50 Ns.
MACHINES WITH INTARSIA FACILITY
Work from chart and adjust instructions as appropriate.
MACHINES WITHOUT ELECTRONIC OR INTARSIA FACILITY
Swiss darn over centre 50 sts using B, following intarsia chart and adjust instructions as appropriate.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 76 [83] Ns at left and right of centre 0 to WP. 152 [166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 38 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 76 [82] Ns at left and right of centre 0 to WP. 152 [164] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and A, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *.
2nd SIZE
Inc 1 st at each end.
BOTH SIZES
152 [166] sts.
ALL MACHINES
Insert card and lock on first row. Set RC at 000. Using MT and MC, K 106 [110] rows. Release card and cont in single motif Fair Isle over centre 50 Ns. With MC in feeder 1/A and B in feeder 2/B, K 22 rows. RC shows 128 [132] and work measures 39 [40] cm, 15¼ [15¾] in. Place marker at each end. K 21 rows. Remove card. Cont in st st and MC **. K 87 [91] rows.
SHAPE NECK
Using a length of MC, cast off centre 42 sts and push 55 [62] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next and follow alt row. 48 [55] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

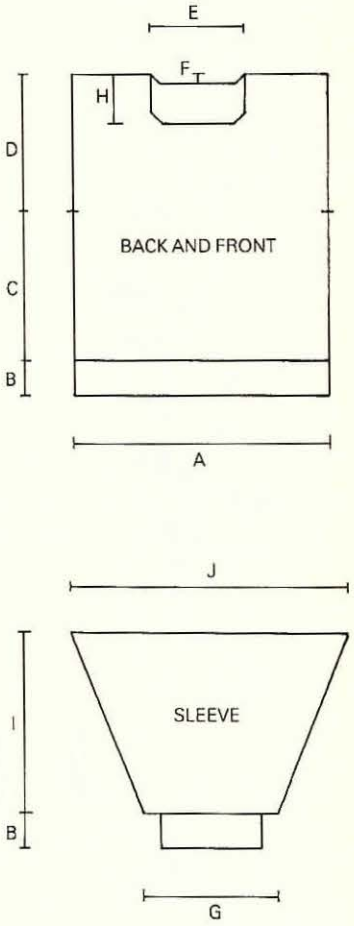
Work as for back to **. K 55 [59] rows.
SHAPE NECK
Using a length of MC, cast off centre 10 sts and push 71 [78] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows. K 1 row. Dec 1 st at beg of next and follow 6 alt rows. 48 [55] sts. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [42] Ns at left and right of centre 0 to WP. 80 [84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 3rd row until there are 120 [124] sts, then on every foll 4th row until there are 164 [168] sts. K 4 [8] rows. RC shows 152 [156] and work measures 38 [39] cm, 15 [15¼] in. Adjust length at this stage, if desired. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 62 [68] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 38 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 62 [68] Ns to WP. Work as for back from * to *.
ALL MACHINES



A = 54 [59] cm
B = 7 cm
C = 32 [33] cm
D = 29 [30] cm
E = 20 cm
F = 2 cm
G = 28 [30] cm
H = 10 cm
I = 38 [39] cm
J = 58 [60] cm

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 149 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 37 rows. Transfer sts for st st.

Jodhpurs, FREEMANS.

66►

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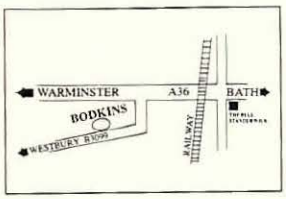

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MACHINES WITHOUT RIBBER
Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and A, K 8 rows. Using MT–3, K 15 rows. Using MT–2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

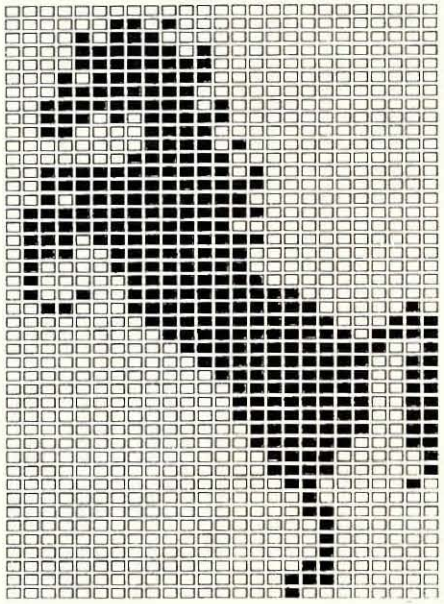
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instruction on cone band.

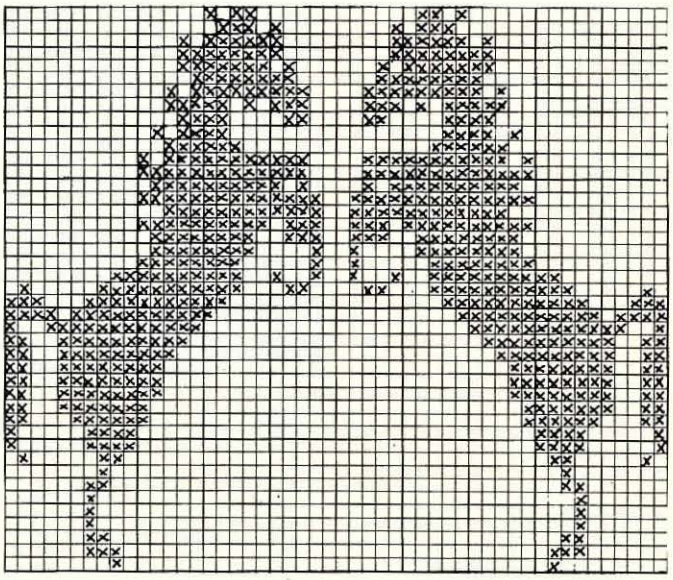
MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER
Fold neckband in half and catch down on inside.



ELECTRONIC CHART



INTARSIA CHART

Key
□ = MC
⊠ = B

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WORKSHOP E6

CREATION 6 – WHAT COLOURS? PART 1

Last time George talked about the size of the Creation 6 memory and now he begins a two part discussion on the way in which the program selects the order of the colours in your design.

George le Warré

Most Creation 6 users know how easy it is to use colour and colour variations when designing on the screen. But something that does tend to confuse people, is how the program decides what is to be colour number 1, colour 2, colour 3 and so on.

For small designs the colour order is often not overly important. It is only when we start to get into the bigger patterns that the order in which the colours are to be used for knitting becomes crucial. So how does the Creation 6 program decide which colour is which and in what order they will be placed?

Look at Figure 1. This is a very simple colour block design that is 16 squares wide and 20 squares high. Reading from the bottom left, the first block of four squares wide by 20 high, is black. The next block of four wide by 16 high is red. The next block four wide by ten high is blue and the last block of four wide by six high is white. Completing the design, there is a block of five squares high by four wide in blue above the four by 16 in red, four by ten squares in black above the blue and 14 by four squares in red above the white.

The order in which these are actually drawn on to the design area of the screen has nothing to do with the colour order for knitting. Should you have drawn the red areas first, then the blue, followed by black, this would not mean the colour order was decided in this way.

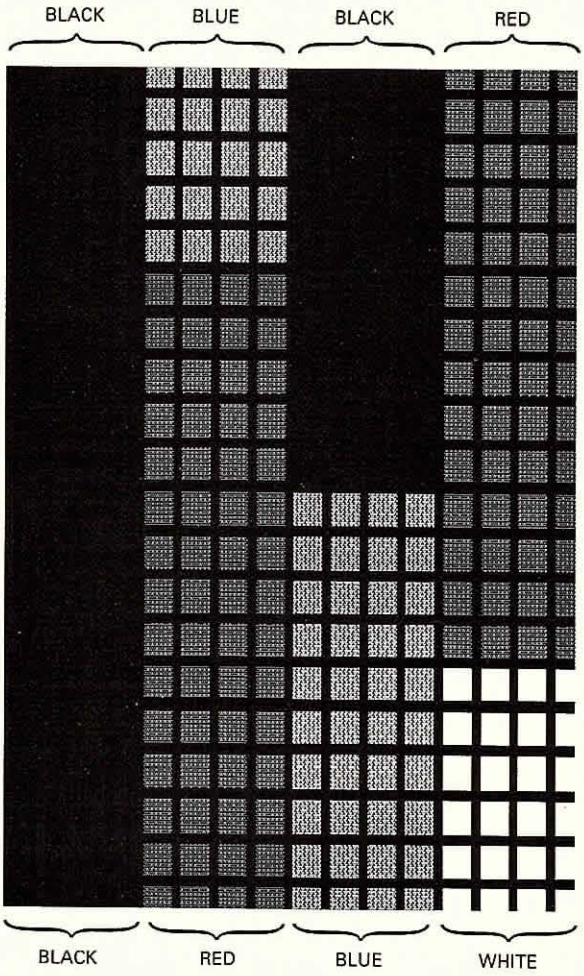
The program decides by "reading" the horizontal lines of squares, in much the same way as you are reading the words on this page, from left to right. It starts at the bottom line and scans across to "see" what colours have been placed in this row of squares. In the case of the pattern in Figure 1, the first colour it encounters is black, so this becomes colour 1.

After placing black as first in order, the program continues to read this line of squares. The next colour found anywhere on this line will be colour 2, in this case, red. The next colour found becomes colour 3, blue and, finally, in our design the last colour found, white, becomes colour 4. So the colour order will be 1 BLACK, 2 RED, 3 BLUE, 4 WHITE. This will remain constant throughout the design, no matter what order the colours appear in on all succeeding lines and is also the order for colours to be used in the colour changer when knitting. It ensures that the design and colours are accurately reproduced in your knitted fabric.

Fine, you may say. But what happens if within my design, horizontal line one does not contain all the colours used, or even has only one of the colours, as in the case of a pattern that has either horizontal stripes, or large areas of colour? Look at Figure 2. This design has a large box shape of one colour, enclosing further design elements in other colours. This means that horizontal line one and line two contain only one colour, in this case red.

This is where Creation 6 is way ahead of you! As well as "reading" horizontally line one, it is also looking at the whole pattern at the same time. So if no second colour is "seen" on line one, it will "look" on successive lines to check for further colours. In doing this, it "knows" that on line three there is another colour. So it "reads" this line too and finds the second colour, blue, here. On line five it finds the third colour, white and on line seven the fourth colour, black. So the colour order is decided 1 RED, 2 BLUE, 3 WHITE, 4 BLACK. The program has "looked" at your pattern and worked out the colour order from both horizontal and vertical lines. If you think about it, this is very logical. Designs on the screen are most often knitted from bottom to top, so looking for colours as they appear in the design from bottom to top and left to right is an accurate way of assessing where colours are brought into the work and their order.

FIGURE 1



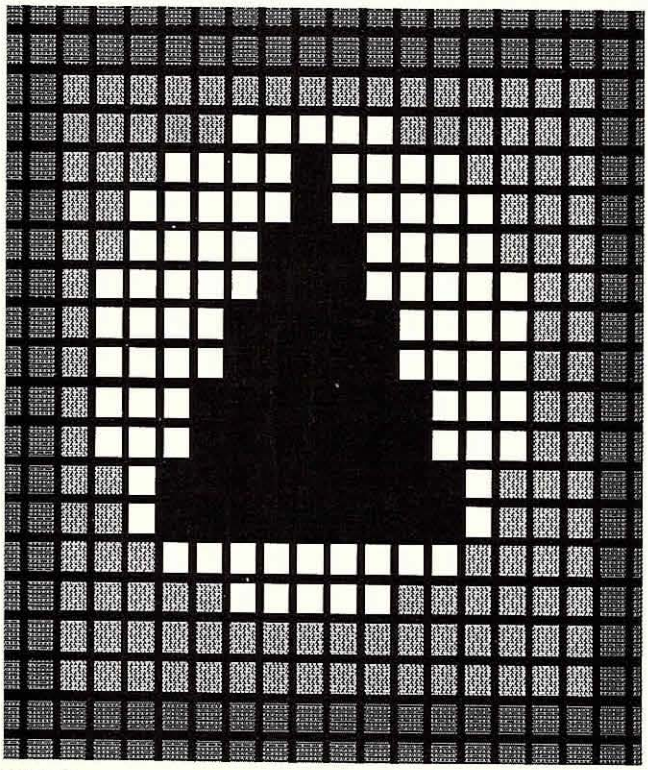


FIGURE 2

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SILVER SCENE

This month Liz turns her attention to the pattern variation switches on the Silver Reed electronic machines.

Liz Norton

Two of the switches, No. 1 and No. 2, will always have a light on during pattern knitting and, for each, there are two options, the left or right light.

On the 580 and the EC1 pattern controller, the basic patterning position is with the left hand light on on both 1 and 2 switches. These (and ONLY these) two lights will come on when the machine is turned on, even if the right hand lights (of these two switches) were on, or any of the other pattern variation lights were on, before you switched the machine off. So if you're knitting with any lights other than the basic, you have to reset the machine when turning the machine on after a break.

On the 560, the same patterning effect occurs when the No. 1 left hand light is on, or the No. 2 right hand light. The 560 differs also from the later machines, in that when the machine is turned on, the same configuration of lights will come on as were on BEFORE the machine was turned off, including any of the pattern variation switches numbers 3 to 6 that were on.

Now lets look in more detail at switches 1 to 4.

NO. 1 SWITCH. With the left hand light on, the machine knits Fair Isle with the background knitted with the yarn in feeder 1, and the pattern with the yarn in feeder 2. With the right hand light on, the needle selection is reversed, so that the background is knitted with the yarn in feeder 2, and the pattern with the yarn in feeder 1. When knitting Fair Isle, you can have either light on, but when knitting other stitches you must have the correct light on.

For slip and tuck, the correct light is usually the right hand light. I say usually because it depends on how the card has been marked. The pre-printed patterns and the patterns in the electronic libraries are printed so that it is the marked squares that are required to select the tuck or slip stitches. For this to happen, the right hand light must be on. If you have copied a punchcard or a punchcard chart for tuck or slip and have marked the equivalent of the punched holes, the No. 1 LEFT HAND light must be on. (When knitting tuck on a punchcard machine, the punched holes on the punchcard select the needles that knit, the blanks the needles that tuck.)

For transfer lace, you need the No. 1 left hand light on. If you have the right hand light on, the needles selected by the blanks (which on lace cards will be nearly all the needles) will be selected for transfer. Chaos and a jammed carriage will result!

For weaving and punch lace, you can in theory have either the left or right light on, though most patterns have been designed with one or other in mind as indicated by the pattern sheets or books concerned. With some punch lace designs, if you reverse the lights from the setting intended by the designer you will get large areas knitted in the fine yarn only, which can look rather messy. With the left hand light on when knitting punch lace, the marked squares select the needles that will knit with the fine yarn only, with the right hand light on it's the blanks.

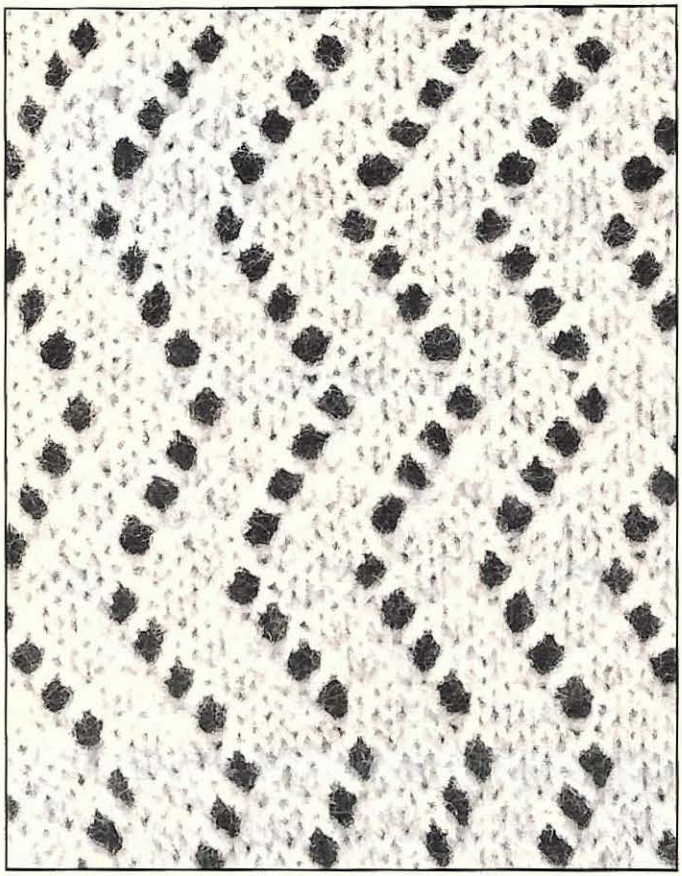
NO. 2 SWITCH. This switch controls the direction of the pattern.

Depending on which light you have on, the pattern will either go from left to right or right to left. The direction for each light was changed after the Knitmaster 560.

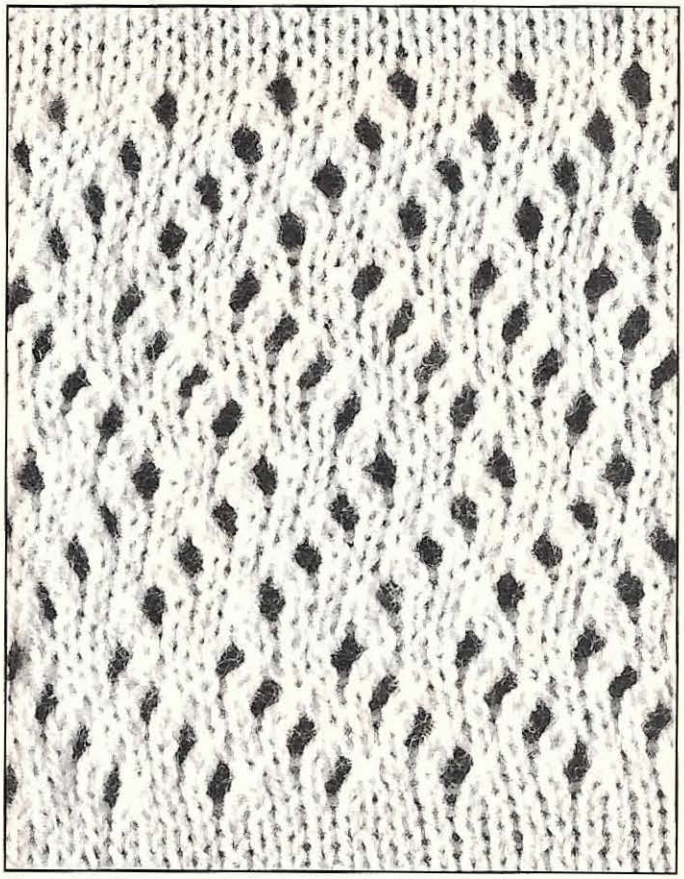
So for the 580 and the EC1 pattern controller, with the left hand light on the pattern is the same way round (when viewed from the purl side of the knitting) as on the mylar sheet. (For the same effect on the earlier models, it's the RIGHT hand light that has to be on.) Or, to put it another way, the first stitch of the pattern (the one on the left of the mylar sheet) falls to the right, while the last stitch falls to the left, of the N1 cam.

With the other light on (the right on the 580 and the EC1, the left on the earlier models) the pattern falls the other way. So that viewed from the purl side it's the opposite way round to the mylar sheet, while on the knit side it's the same way round as the mylar sheet of course. This means that for lettering written in the normal way on the mylar sheet, you need the right hand light on on the 580 and the EC1 (left on the earlier models) for the lettering to be readable on the knitting.

For most stitches you can have the left or right hand light on as you wish. Lace, however, is a directional stitch. The design depends on the particular stitch on the left or right of the pattern being transferred in the intended direction. For the patterns in the basic pack and the pattern libraries, the left hand light on the 580 and EC1 (or the right hand on earlier models) must be on for the effect to be what the designer intended. Many lace patterns are vertically symmetrical, so there



Swatch 1. Plain lace knitted with the No. 2 left hand light on on the 580 and the EC1 (right hand light on earlier models).



Swatch 2. Plain lace as in Swatch 1 knitted with the No. 2 right hand light on on the 580 and the EC1 (left hand light on earlier models).

seems little point in trying to reverse the direction anyway. But to be thorough, I tried the effect of reversing the No. 2 light on some of the lace patterns. Swatches one and two show the effect of reversing pattern L3 from the 560 pack. Because of the way lace is knitted, changing the No. 2 light changed the fabric considerably. Swatch one is knitted with the No. 2 light in the basic position, swatch two with the light reversed. There is more knitting between the lace holes on swatch two, and the pattern is less defined while the fabric feels bulkier.

NO. 3 SWITCH – the double-length switch. As the name implies, it doubles the length of the pattern. Each row on the mylar sheet is knitted twice. On the 580 and the EC1 you can turn this button on and start knitting with the carriage at either side of the needle bed. Whichever side you start from, the mylar sheet or Design Controller will move on during every second row you knit, ready for the next row of the pattern on the next row of knitting. This means you have to be careful if you take a break and turn the machine off during knitting. When you return and turn the machine on, it will start the cycle again. If, when you left the machine, you had already knitted the first row of the cycle, when you return you'll knit two more of the same row, making a total of three. Perhaps the easiest way around this is to make a note of which side you started and only ever turn off the machine when the carriage is on that side.

On earlier models, the mylar sheet will always move on during the left to right row, whichever side the carriage was on when you started. This means you must always turn the light on when the carriage is at the right. If you start with the carriage at the left, the first row of the pattern will only be knitted once.

On any model, when knitting the neckline, start the second side of the neck with the carriage on the same side as it was when you started the first side of the neck. This maintains the correct patterning sequence.

The double-length light can be used with Fair Isle, weaving, punch lace and, with caution, with tuck and slip. I say with caution for tuck and slip, because you have to consider how many rows any particular needle will tuck or slip. I imagine this is why the manual advises against using the double-length switch with tuck and slip stitch.

If, by using the double-length button, you require a needle to tuck or slip for eight rows, it probably won't. If the maximum, even with the double-length light on, is a tuck or slip for two or four rows, it probably will. So look at the pattern, count the maximum number of marked squares occurring in a vertical line and then double that to calculate the effect of the double-length light.

For example, pattern No. 12-36 from the 580 pattern pack doesn't have more than one marked square counting vertically (or horizontally) anywhere. With the No. 3 light on, I knitted it as tuck stitch (swatch three).

The double-length switch is again not recommended for transfer lace. I have tried it on some plain laces and, as with the No. 2 switch, the effect is not simple due to the structure of lace – the resulting fabric is quite different to the original. It wouldn't work at all with fashion lace, as on the second row there wouldn't be a stitch to transfer.

NO. 4 SWITCH – the double-width switch. With this light on,

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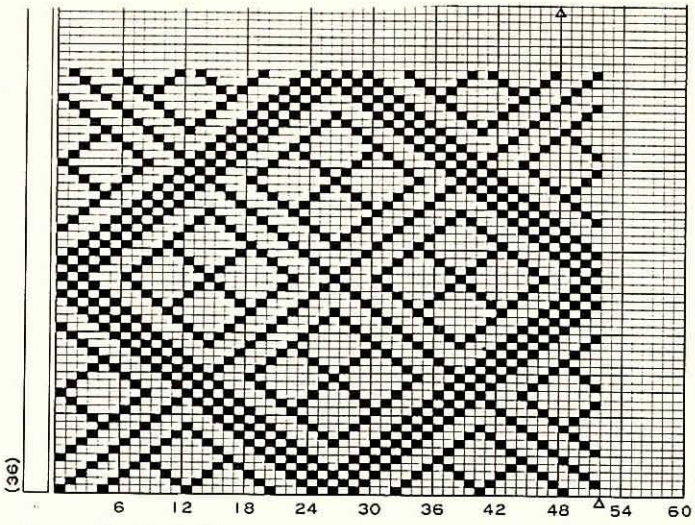

Pattern No. 12-36 (580 pattern pack).
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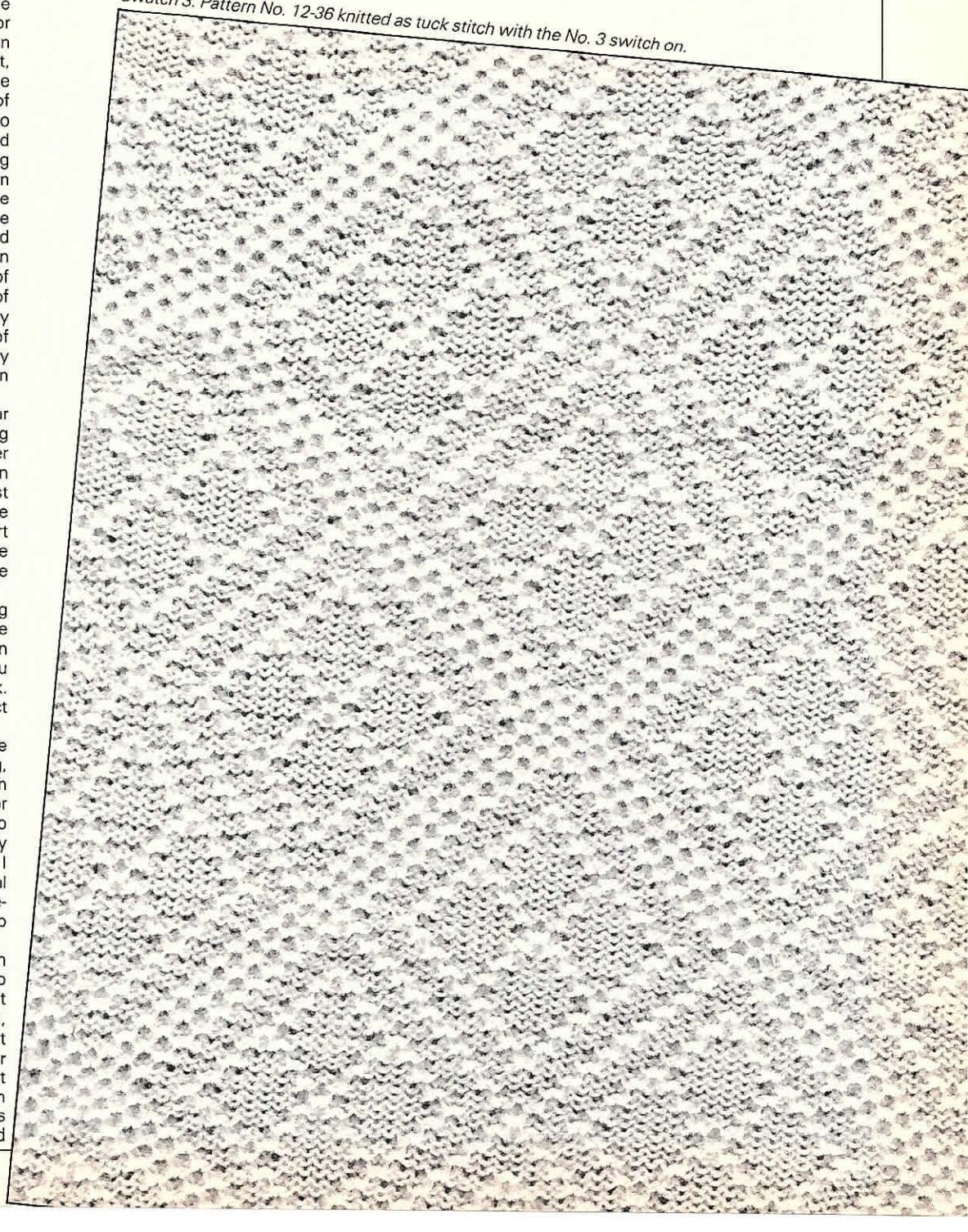
Swatch 3. Pattern No. 12-36 knitted as tuck stitch with the No. 3 switch on.



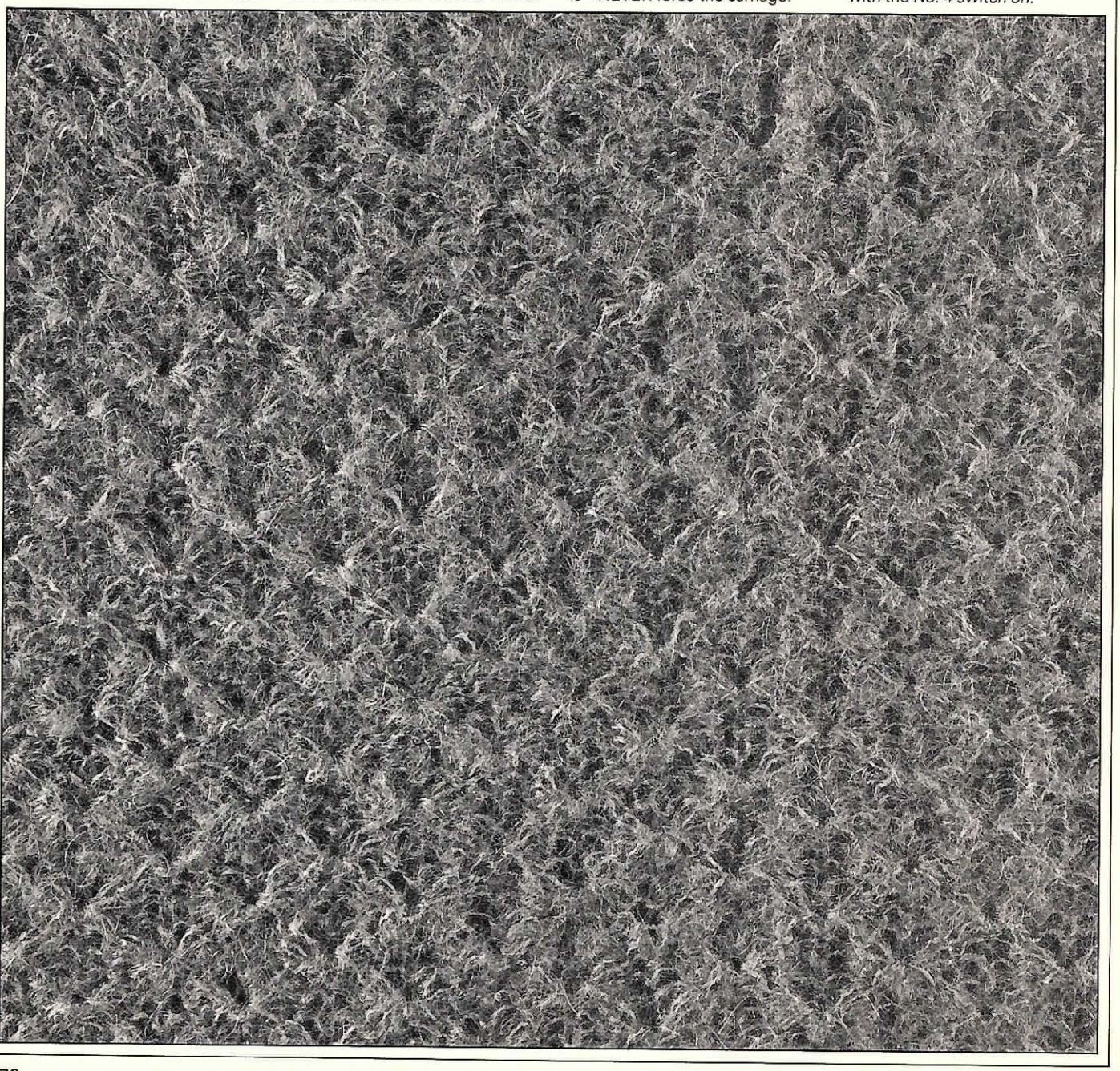
every square on the mylar sheet selects two needles instead of the usual one, so the pattern is double the width. This light can be used with Fair Isle, weaving (though don't forget you'll be doubling the width of the floats) and, with caution, on slip, punch lace and occasionally tuck. I say with caution on slip and punch lace, since doubling the width of slip can give very long messy floats with some patterns, while with punch lace it can give too many stitches, side by side, knitted only with the fine yarn. It depends on the effect you're looking for, and on the original design.

With tuck the normal rule is that two needles side by side shouldn't tuck. However, I have used some very simple designs where two needles tucked side by side successfully. The knitting won't look like two tuck stitches side by side, but one tuck spread over two needles.

A very successful use for this light when knitting tuck is to use a medium thickness fluffy yarn, one which would knit over every needle on your machine, but instead use it on every other needle. With the double-width light on and knitting tuck, the stitch pattern is the same as when knitting on every needle without the light on. But the knitting is very open and light weight (swatch four).

You can't use the double-width switch with transfer lace, because the first needle to transfer will be trying to transfer to the second of the two needles that are transferring. The second needle will therefore not be in the correct position to receive a stitch, so you will drop one of each pair that you are trying to transfer.

This month I've suggested trying the variation switches and breaking some of the rules. Many knitters worry about damaging their machines if they break the rules, but so long as you allow the machine to guide you, you shouldn't damage it. If it doesn't want to do something, it will refuse to, probably by dropping stitches or jamming the carriage. If this happens cancel that experiment and move on to something else! The Golden Rule is – NEVER force the carriage.



Swatch 4. Tuck stitch knitted in 4 ply mohair on every other needle on a standard gauge machine with the No. 4 switch on.

OVER TO YOU

OUR TALENTED READERS

Obviously our readers are among the best machine knitters around but this month we take the opportunity to demonstrate this fact. Are Betty's socks the world's largest? Did Pauline break a speed record for getting a pattern off the page and on to the ski slope?

We feel Betty Willis may well be a record-breaker with the super-size socks she made for her super-size son-in-law whose super-loud voice gave him fifth place (out of 100 contestants) in the 1991 world championships for Town Criers. Betty thinks her socks brought him luck.

Her son-in-law is the world's tallest Town Crier at seven feet two inches and he wears size 15 shoes. Betty's letter said, "Last year, as he was going to take part in the World Championship in Canada, he asked me to make some gold socks to match his waistcoat. I make his socks on my Singer KE2400 single bed machine which I have had for years. I don't possess a ribber. Each sock has to be four feet long, three feet for the leg and one for the foot. I use an extra strand of acrylic for the foot.

"I have to stitch each sock from toe to top using very small stitches so that the seam is not too obvious. It takes me longer to stitch them up than to knit them and, strange as it may seem, I like turning the heels. I adapted an ordinary sock pattern, using mock rib for the welt top."

Well we're not sure if the socks are record-breakers but they are certainly winners!

Pauline Freedman sent us a photograph of her brother and his wife wearing sweaters she had knitted using the alpine scene by Wendy Phillips from our January issue. This arrived so soon we couldn't believe there had been time to make them and get to the Matterhorn!

Again, we don't know if this was a record but Pauline explained how she made the sweaters saying, "My Brother 950i makes large motifs very straightforward to knit as you can place them on any size of garment without having to push back unwanted needles at the edges."

Her sweaters had necks that were sewn and cut and Pauline included the following instructions for adding a fully fashioned band as a neat finish by her easy method that avoids having to backstitch through open loops.

1. Cast on for 1×1 or 2×1 rib at T1/1, so the selvedge is not too tight.
2. Knit twice the number of rows required for the depth, at T2.
3. Bring forward the empty in-between needles on both beds, matching the ends. Ribber to P – set for circular knitting.
4. Knit 2 rows, raise tension by 2 dots, repeat 8 times. You should now have 8 rows knitted on each bed and be at T6. (Adjust for different types of yarn.)
5. Thread with waste yarn and knit 4 rows on the main bed only. Pull down a loop of yarn at the edge and knit 8 rows on the ribber only. Pull down a loop again and knit 4 more rows on the main bed only and remove.
6. Pick up neck edge with RIGHT SIDE FACING YOU, bring needles to HP.
7. Pick up one edge of band with wrong side facing you. Do not let the stitches go behind the latches.

Use a piece of paper to close the latches and keep them closed while you pull the needles back through the neck edge.

9. Remove waste from this edge and bring the needles forward again.
10. Pick up the second edge of the band keeping the stitches in the hooks again, then knit them through.
11. Knit 1 row at T10, cast off with figure-of-eight method.
12. Remove waste yarn, join second shoulder. Fold band to inside and slipstitch down.

SINGER SPECIAL

NORWEGIAN JACQUARD – PART 1

One of my favourite types of jacquard on the Singer System knitting machines, is the type which the manuals call "Norwegian".

George le Warré

This technique has been around as a possibility for these machines for years, dating right back to the very early 1970s and the S42, or "peg-board" machines. It is still very much in evidence, although you may not see too many garment patterns for it. Possibly because in the past, it was quite a time consuming exercise, although the beautiful results are very definitely worth the additional time spent changing colours.

With the colour changer now available, the whole thing has been greatly speeded up and this patterning has almost become fully automatic, at least when using only four colours. Even so, by using the JACQUARD CLAW that comes with all these double bed electronic machines from the peg-board (now sadly out of production), right up the the latest System 9000 and all those in between, Norwegian jacquard definitely has a place in the hearts of most dedicated knitters.

First of all, what is it? Norwegian jacquard is a method of double bed colour patterning that can incorporate almost as many colours in a section of knitted fabric as you wish. The traditional way is to use only two colours within any one row, but to change the background colour in a series of stripes. The second colour is also exchanged for other colours after so many rows. This gives an all-over multicolour effect to the knitting. For example, a simple XXX pattern could be knitted with the background in stripes of eight rows each of red, pale grey, white, with the X design working constantly in black. Or you could change the design colour so that when the background is red, the design is white; pale grey background with red design; white background with black design. The combinations are almost endless. Figure 1 shows a chart of a very simple design worked on a striped background. Sample 1 shows this design knitted.

The fabric itself is a very soft and elastic type, giving great warmth and comfort, but at the same time, remaining relatively lightweight. It is also often known by the name "bird's-eye jacquard" on some other types of knitting machine. One of the main advantages on our type of knitting machine, is that the choice of yarn types that are suitable for this stitch structure is very large. You can use almost any thickness yarn from fine 2/30s, up to 2/8s (4-ply) and still obtain good results. The thicker yarns give a fabric that is particularly well suited to winter wear for warm sweaters, jackets and ski wear.

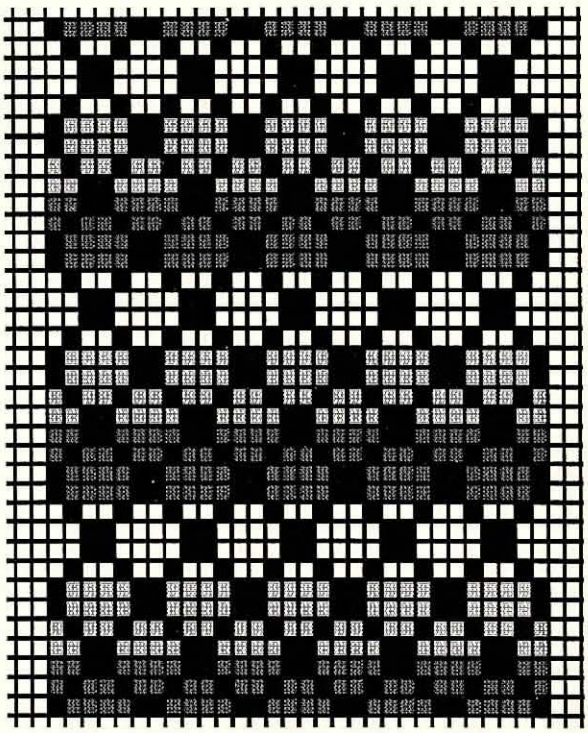
One problem that you may have already thought of, is the fact that the machine comes equipped with one yarn mast that has only two tension devices. Not to worry, even without an extra mast, quite good results can be obtained by hand feeding the additional yarns. Of course it is much better to have further yarn masts, as they come in handy for even normal two-colour knitting, where they can do away with the necessity to remove one yarn and re-thread with waste yarn when you need to remove work on waste. You can in fact have almost as many yarn masts as you like attached to the back of the machine. I have one in my workroom that has ten masts, allowing 20 colours to be on hand all the time. I'm not suggesting that you need to go quite this mad, but one, or perhaps two extra masts do make life so simple and easy.

If you have purchased the colour changer for your machine, an additional yarn mast and double tension assembly come as part of this. If you don't have the colour changer, or this accessory is not on your financial agenda at present, purchasing additional yarn masts is a less expensive alternative. I have to say that in no way will this option be better than the colour changer, because for Norwegian jacquard, you will still have to make a semi-automatic colour change with the jacquard claw every two rows and this is slower. But not as slow as hand feeding the yarns.

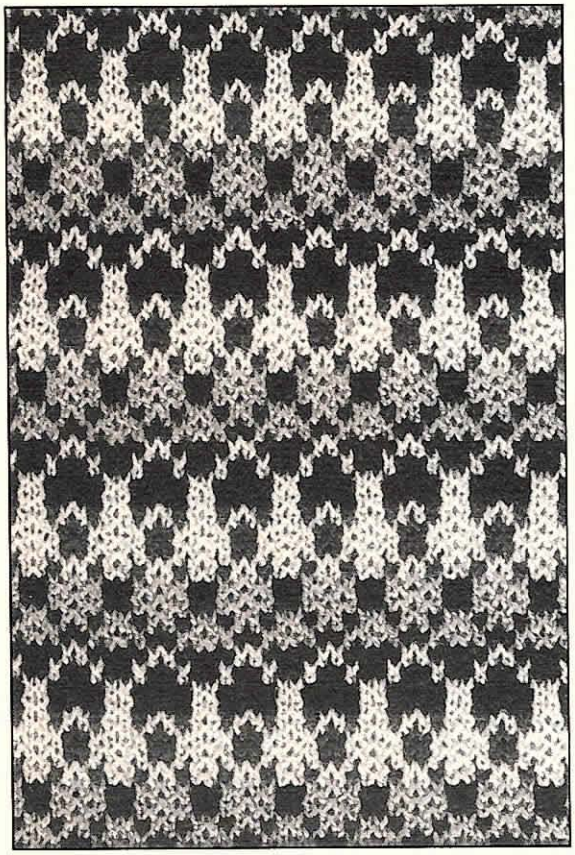
Figure 2 shows a design where both the background and the

SAMPLE 1

FIGURE 1



SAMPLE 2



SAMPLE 3

FIGURE 2

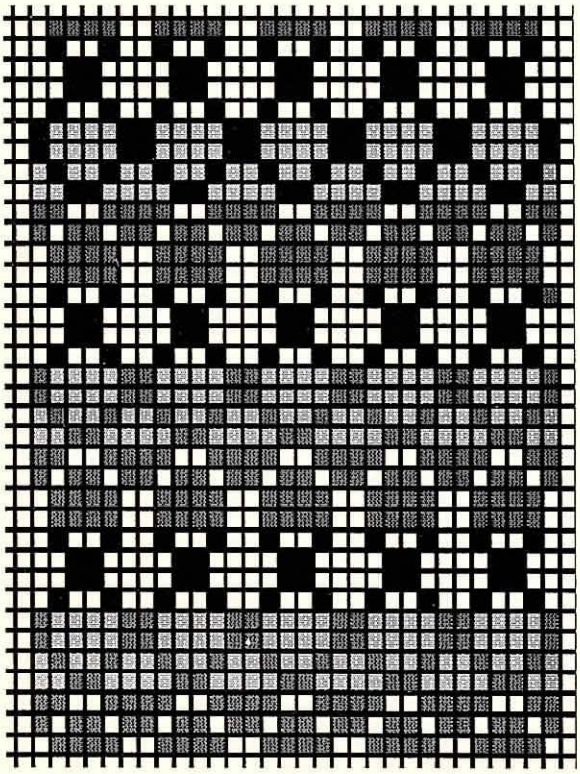
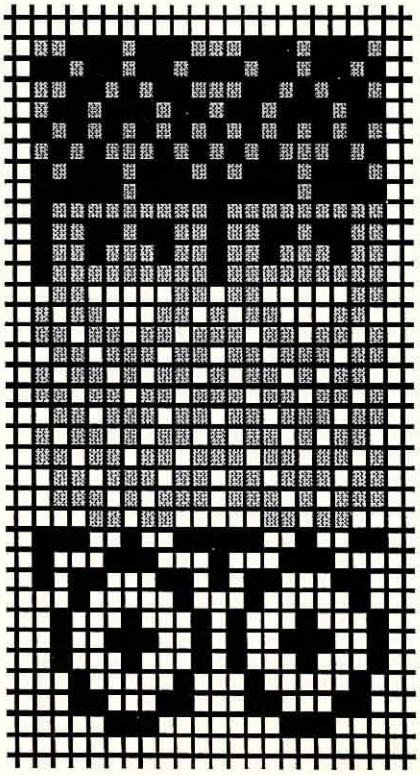


FIGURE 3



second colour are changed periodically and Sample 2 shows a section of knitted fabric created in Norwegian jacquard. The background colours and the contrast colours are changed periodically.

Figure 3 is a basic, yet more complex design. Sample 3 shows this basic technique, of changing the background colour periodically but leaving colour 2 as black throughout, and the effect of this in a more complex design.

To design cards for this stitch type is no more difficult than for any other type of stitch pattern, but there are one or two rules that you need to obey. Normally on these machines, we start knitting from the right and patterns are worked out accordingly. With Norwegian jacquard, the colour changes, whether made with the colour changer or manually with the jacquard claw, are always carried out at the left side of the machine. Therefore, we need to knit with the background colour from right to left.

In doing this, we need to make the first block of colours an odd number of rows in length, 1, 3, 5, 7, 9 and so on. All succeeding blocks of colour will be in multiples of two rows and may be any length in theory. In practice, it is best to make them somewhere between four and 12 rows long, as this gives the best results for the traditional style patterns with small contrast repeats. The last block of background colour must also be an uneven number of rows on the design. This is so that when the end of the pattern is reached and the design is read again from the bottom, the uneven top block added to the uneven bottom block make an even number of rows.

So the knitting sequence is as follows:

Set the cursor stops 15 needles past the last needle working on both sides.

Set back carriage to 0; all other buttons and levers to neutral.

On the front carriage, have selection buttons up to lili and 0 key.

As you can see, the whole stitch pattern is actually worked with both beds set to slip. On the back bed the needles are selected electronically for two rows of each colour. On the front bed, the lili buttons select alternate needles to knit in every row. Remember that when knitting with the lili buttons, it is important to have an EVEN number of needles in work, otherwise the lili buttons will select the same needles every row and the result will be a mess and a jam.

Carriage at right: Knit 1 row to left with background colour.

* Carriage at left: Pick up colour 2. Knit 2 rows.

Carriage at left: Pick up colour 1. Knit 2 rows *.

Repeat from * to * throughout.

You can of course change the yarn colours for colour 1 and colour 2, as shown in the samples.

HOBBY HORSE KNITTING COMPETITION PRIZE-WINNER

12 RUGBY MOTIF SWEATER

Rugby is one of Gavin Jones' hobbies, so he chose it as the subject of his prize-winning design. Gavin is 12 years old so, as a designer, he is off to a flying start.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Bramwell Fine 4-ply Acrylic.
For all sizes
1 × 500g cone in Blue (MC).
1 × 500g cone in Green (A).
1 × 500g cone in White (B).
A small amount in Brown (C).
GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalfe Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36¼ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.
Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24½ [24½, 24¾, 24¾, 25¼, 25¼, 25½, 25½, 26, 26] in.
Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT–1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern at each side of centre 0.
FAIR ISLE PATTERN
K 6 rows A only (st st), 3 rows A/C, 13 rows B/C, 1 row B only (st st), 6 rows A only (st st), 27 rows MC/B, 2 rows B only in feeder 1 (st st), 7 rows B/MC and 2 rows B only (st st). These 67 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st, 6th AND 7th SIZES
Inc 1 st at right edge.
4th, 5th AND 10th SIZES
Inc 1 st at each end.
ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 115 rows. RC shows 116 and work measured 38 cm, 15in. Place marker at each end **. K 72 [72, 76, 76, 80, 80, 84, 84, 88, 88] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24, 24, 24½, 24½] in.
SHAPE SHOULDERS
Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next 12 rows and 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts at beg of foll 2 rows. Cast off rem 40 [42, 44, 46, 48, 50, 52, 54, 56, 58] sts.

FRONT

Work as for back to **. K 56 [56, 60, 60, 64, 60, 64, 64, 68, 68] rows. 16 [16, 16, 16, 16, 20, 20, 20, 20] rows less have been worked to shoulder than on back.
SHAPE NECK
Using a length of appropriate colour, cast off centre 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] sts. Note patt row on card. Using nylon cord, K 59 [63, 65, 69, 71, 75, 77, 81, 83, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st (1 st in) at neck edge on every row until 46 [49, 51, 54, 56, 59, 61, 64, 66, 69] sts rem. K 2 [1, 1, 0, 0, 3, 3, 2, 2, 1] rows.
SHAPE SHOULDER
Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next and foll 5 alt rows. K 1 row. Cast off rem 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts. With carriage at right, unravel nylon cord, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and A, shape sides by inc 1 st (1 st in) at each end of every 7th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 17 [17, 17, 17, 17, 17, 21, 21, 21, 21, 21] rows. RC shows 164 [164, 164, 164, 164, 168, 168, 168, 168, 168] and work measures 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16½, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for

Jeans, CLOTHKITS.

78▶

RUGBY RUGBY RUGBY
RUGBY RUGBY RUGBY

back from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 124 [128, 132, 136, 140, 146, 150, 154, 158, 162] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 20 rows. Transfer sts for st st. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 125 [128, 131, 137, 140, 146, 149, 155, 158, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and MC, K 6 rows. Using MT–2, K 13 rows. Using MT–1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

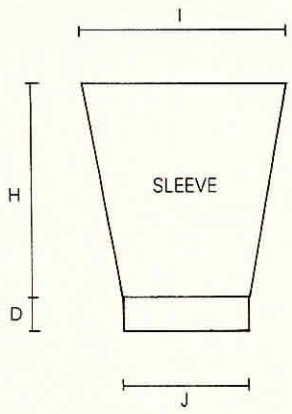
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

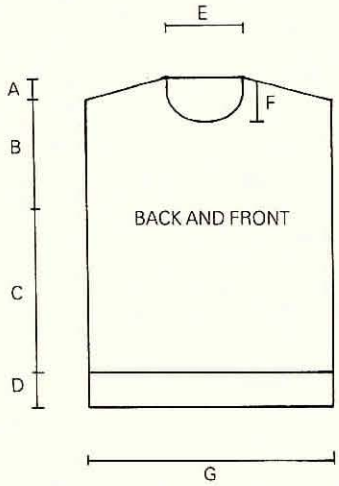
MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through opep loops of last row worked in MC.

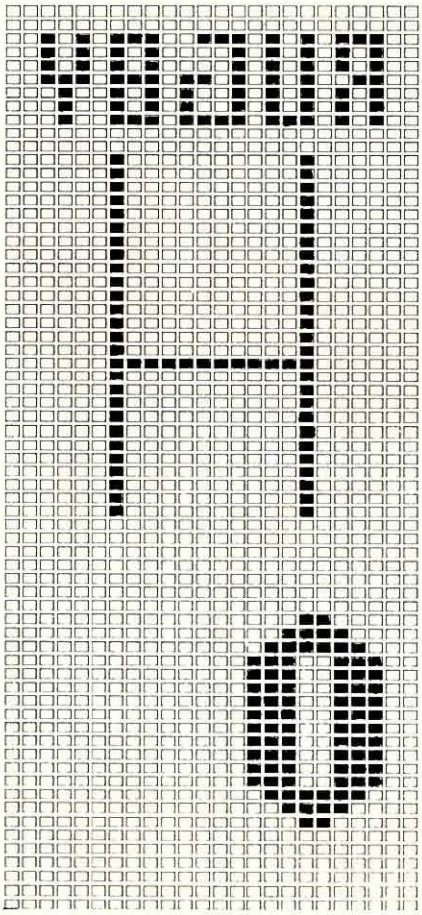
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

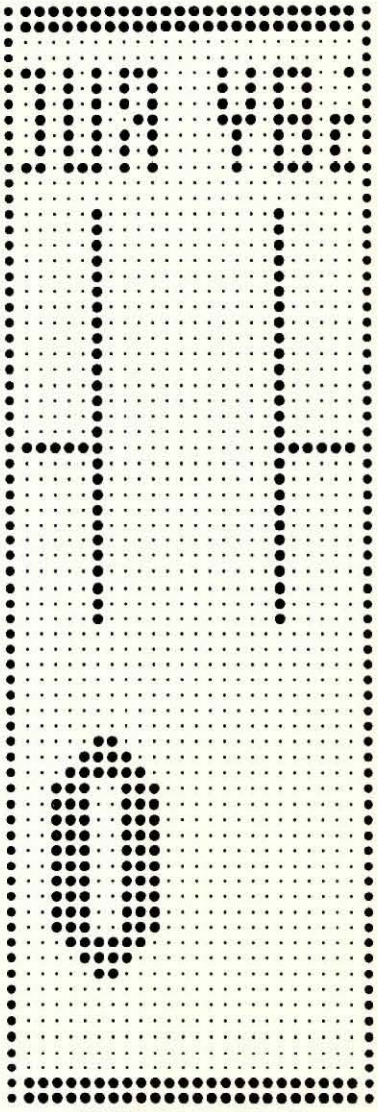




A = 4 cm
B = 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm
C = 32 cm
D = 6 cm
E = 14 [15, 15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5] cm
F = 8 [8, 8, 8, 8, 9, 9, 9, 9, 9] cm
G = 47 [50, 52, 55, 57, 60, 62, 65, 67, 70] cm
H = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
I = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
J = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm



ELECTRONIC CHART



PUNCHCARD CHART

CLUB LINE

September is the month when most of the new courses begin so be prepared for the enrolment days at your local college as they will be coming up soon. Here are just a few of the courses available plus some special events and club news.

Jewel and Esk Valley College has a variety of machine knitting courses which begin in August, so hurry to enrol.

SCOTVEC courses for beginners are on the basis of a half day per week for one year whilst the NWRAC Home Machine Knitting Course requires a full day per week for two years, or three if Part 2 is included.

The college also has a course for physically or mentally handicapped students which is free to those registered disabled, Ribber Courses for double bed machines and another on panelled skirts and shadow pleats.

You'll need more details to make a choice so contact Mrs Mavis Branton, Jewel and Esk Valley College, Eskbank Centre, Newbattle Road, Dalkeith EH22 3AE. Tel: 031-663 1951 ext 229.

Wigan and Leigh College runs a three year CENTRA (ULCI) course with the Part 1 examination after two years.

Enrolment is the first week of September and the classes take up one afternoon or evening per week. The teaching covers all aspects of single and double bed knitting on Japanese machines including knitwear design and pattern making.

For details, please call Rita Cockram or Joan Ensor on 0942 494911 ext 3610 or 3620.

The Alexandra Park Centre in Bristol has a series of courses run by tutor Sue Snook. Beginners can begin ten weeks of evening classes in either October or January, there is a multi-level course, Creative Machine Knitting, and various Saturday courses on the ribber and so on.

For the new knitter, there is an "Introduction Day" on 26th September for anyone about to buy a machine or find out about the classes for beginners. For more information, ring Alexandra Park Centre on 0275 656957 or Sue Snook on 0275 653012.

Morecambe Memorial Hall is the venue of a 12-week course for new and intermediate knitters which will be held on Wednesday evenings from 9th September.

Tutor Eric Bowden holds a NWRAC Certificate and has 14 years of experience, teaching machine knitting. Call him about the course of classes, which costs £22.00, on 0524 855841.

Essex and Suffolk County Council is offering three evening class courses and a five-week full day course from September with tutor Karen Fox.

Ribber Classes will be held at the **Stourdale Centre, Manningtree,** on Monday evenings and at **Copleston High School,** Ipswich, on Tuesdays. On Wednesdays Karen will be at **Suffolk College, Ipswich** with a beginners' class and the full day course, again on the ribber, is to be on Fridays at **Thorpe High School, Clacton.**

For more about these courses, please ring Karen Fox on 0473 328875.

Nina Miklin will be well known to many club members but anyone who has not been able to attend one of her talks will be pleased to hear they now have a chance to go to a choice of two workshops.

At the first, knitters can learn how to make the perfect tailored buttonhole for all types of knitted fabric including Nina's unique horizontal version for full needle rib and double jacquard fabrics.

Nina Miklin – The Perfect Buttonhole for all Knitwear will be held on 12th September and 5th December from 10am to 4pm.

The second workshop is based on Nina's principle "knit to finish". She will lecture and demonstrate on the preparations and finishing techniques which will ensure that your garments have a professional finished appearance.

Nina Miklin on Finishing of Knitwear will be on 14th November, 14th December 1992 and 30th January 1993 from 10am to 4pm.

Each workshop costs £15.50 per student and they will all be at The Old Loom Mill, Mulbrooks Farm, East Sussex BN27 2RH. Tel: 0323 848007.

Write to the above address for tickets or direct to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU. Tel: 071-286 1532.

Nina's designs have frequently featured as *MKM* patterns and they are always beautifully made in every detail. So if you want to give your knitwear that "haute couture" touch, go along and let Nina teach you how.

Diane Bennett, who writes our **Oh Brother** feature each month, is holding a three-day course for owners of Brother electronic machines, in Kent from Wednesday, 14th October to Friday, 16th October. The course is suitable for all Brother electronics, including the 900, 950i and the new 965. The venue is on the outskirts of Folkestone and the cost for the three-day course is just £40.

For more details and to book, contact Irene Bensen, Gore Farm House, Six Mile, Stone Street, Stelling Minnis, near Canterbury CT4 6DW. Tel: 022787 373.

Dropinstitches and Miles of Yarn are holding a seminar, Electro Knit 92, on the weekend of 26th and 27th September at Stevenage College of Further Education, Monks Way, Stevenage, Herts. Thirty leading tutors covering all aspects of machine knitting will be there, plus yarn companies and the latest machines and technology from Brother, Passap, Silver Reed and Singer.

Those wanting to take part will be sent a list of all available lectures and they will be able to choose to attend four per day.

For course details and advance booking forms contact: Dianne Thacker, Miles of Yarn, 1 Naseby Gardens, St Neots, Cambs PE19 2EH.

The event will also be open from 9am to 5pm to knitters who just want to visit the trade stands. Admission will be £2.50, tickets from the above address.

Folkestone Library is holding a 'Knitting Event' on 29th September to 3rd October 1992. There will be displays of garments and design work from Brother, Ashford City and Guild students, local clubs and individual designers. Handknitting and spinning will also be represented and J.E.M.S. of Canterbury will be on hand to demonstrate machines. Talks and a fashion show may also be included. The event is being organised by a keen knitter, Kent Arts and Libraries Officer, Mary Cunningsworth. For further details contact her at Folkestone Library, Grace Hill, Folkestone CT20 1HD. Tel: 0303 850123.

There will be a Machine Knitting Day on the 12th September 1992 at **Swadelands School, Lenham.** The school is situated halfway between Maidstone and Ashford on the A20 trunk road.

There will be three guest speakers; a representative from Brother Knitting Machines, **Anne Kent** covering Tension Swatches and **Rosalie Davis** talking about her designs. There will also be ample time to visit the stands, demonstrations and displays and the afternoon will be concluded with a Fashion Show.

Tickets will cost £5 or £6.50 with a ploughman's lunch. Cheques should be made payable to Swadelands School and the address is Swadelands School, Lenham, Maidstone, Kent ME17 2QJ. Please enclose a SAE for return of tickets.

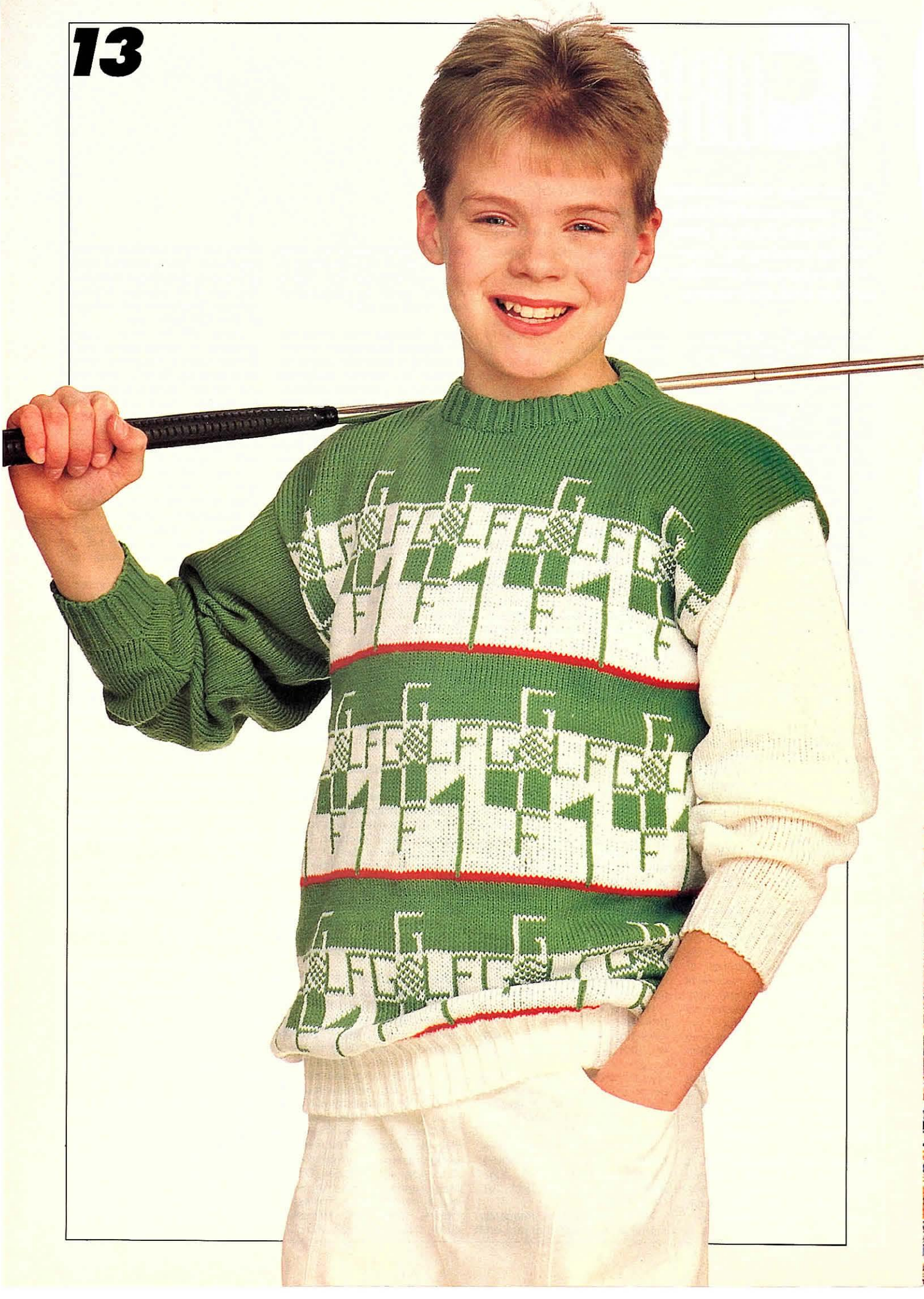
For more information contact: Chris Godden 0622 858267 or Chris Harvey 0622 858553 (evenings).

Haslington Knitting Club members, Sally Cooper and Viv Waldron are raising money to help **HAPPA,** the Horses and Ponies Protection Association, by creating a delightful range of hand knitted garments. Scarves, bobble hats and sweaters are all being sold in the Charity's Appeal Unit, which tours round the country and proceeds are boosting resources, such as the Charity's three rescue centres, to help neglected and ill-treated horses, ponies and donkeys.

For further information or if you would like to help, contact: The Knitting Circle, HAPPA House, 64 Station Road, Padiham, near Burnley, Lancashire BB12 8EF. Tel: 0282 79138.

Masterknit Club are changing their venue and dates. The meetings are now held on the 2nd and 4th Wednesday of the month at their new hall, St Peter's Church Hall, Gadebridge, Hemel Hempstead, Herts. For further information contact: Audrey Finch on 0442 258937.

Hayes Machine Knitting Club has been running for quite a few years now and welcomes new members. The club meets on the first Wednesday of the month at St Mary's Church Hall, Hemmen Lane, Hayes, Middlesex, 7.30–9.30pm. For more information contact: Lynne Rickard on 081-561 0377 (evenings).



HOBBY HORSE KNITTING COMPETITION PRIZE-WINNER

13 GOLF MOTIF SWEATER

This clever golf motif looks like the work of a true "pro" but designer Robert Hughes is only 12 years old.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Bramwell Fine 4-ply Acrylic.
For all sizes
1 × 500g cone in White (MC).
1 × 500g cone in Green (A).
A small amount in Red (B).
GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalfe Drive, Altham Lane, Altham, Accrington BB5 5TU.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36¼ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.
Length to shoulder 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24, 24, 24½, 24½] in.
Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT−1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS – YARN THICKNESS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).
BROTHER ELECTRONIC MACHINES
Centre pattern over centre 0.
FAIR ISLE PATTERN
K 1 row B only (st st), 1 row B/A, 35 rows MC/A, 1 row MC only (st st), 9 rows A/MC and 10 rows A only (st st). These 57 rows form pattern.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT−5/MT−5, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1st, 6th AND 7th SIZES
Inc 1 st at right edge.
4th, 5th AND 10th SIZES
Inc 1 st at each end.
ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 115 rows. RC shows 116 and work measures 38 cm, 15in. Place marker at each end. K 46 rows. Cont in st st and A **. Using MT−1, K 28 [28, 32, 32, 36, 36, 40, 40, 44, 44] rows. RC shows 190 [190, 194, 194, 198, 198, 202, 202, 206, 206] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24, 24, 24½, 24½] in.
SHAPE SHOULDERS
Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next 12 rows and 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts at beg of foll 2 rows. Cast off rem 40 [42, 44, 46, 48, 50, 52, 54, 56, 58] sts.

FRONT

Work as for back to **. Using MT−1, K 8 [8, 12, 12, 16, 12, 16, 16, 20, 20] rows. 20 [20, 20, 20, 20, 24, 24, 24, 24, 24] rows less have been worked to shoulder than on back.
SHAPE NECK
Using a length of A, cast off centre 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] sts. Push 59 [63, 65, 69, 71, 75, 77, 81, 83, 87] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st (1 st in) at neck edge on every row until 46 [49, 51, 54, 56, 59, 61, 64, 66, 69] sts rem. K 6 [5, 5, 4, 4, 7, 7, 6, 6, 5] rows.
SHAPE SHOULDER
Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next and foll 5 alt rows. K 1 row. Cast off rem 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

LEFT SLEEVE

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and MC, shape sides by inc 1 st (1 st in) at each end of every 7th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 17 [17, 17, 17, 17, 21, 21, 21, 21, 21] rows. RC shows 164 [164, 164, 164, 164, 168, 168, 168, 168, 168] and work measures 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16½, 16½, 16½, 16½, 16½] in. Cast off.

RIGHT SLEEVE

Work as for left sleeve using A instead of MC.

LEFT CUFF

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 2×2 rib. K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−5/MT−5, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for back from * to *.
ALL MACHINES
With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

RIGHT CUFF

Work as for left cuff using A instead of MC.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for

82►

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2×2 rib. Using A, cast on 124 [128, 132, 136, 140, 146, 150, 154, 158, 162] sts in 2×2 rib. K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–5/MT–5, K 20 rows. Transfer sts for st st. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 125 [128, 131, 137, 140, 146, 149, 155, 158, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and A, K 6 rows. Using MT–2, K 13 rows. Using MT–1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

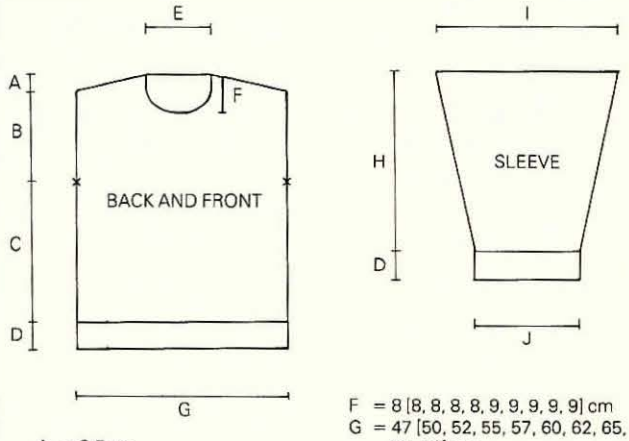
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in A.

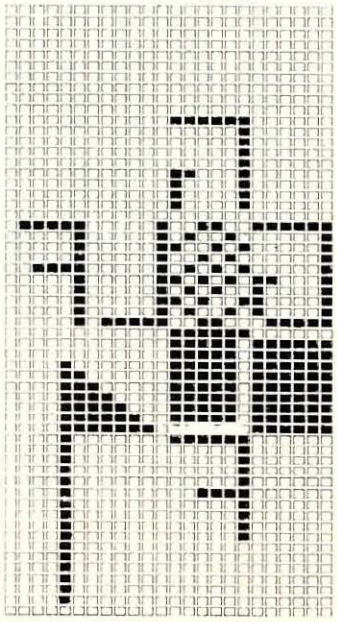
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

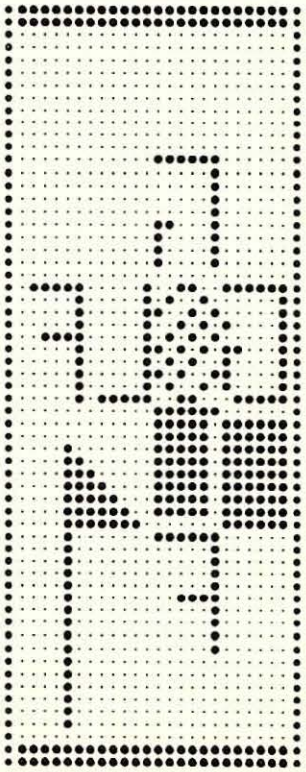


A = 3.5 cm
B = 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm
C = 32 cm
D = 6 cm
E = 14 [15, 15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5] cm
F = 8 [8, 8, 8, 8, 9, 9, 9, 9, 9] cm
G = 47 [50, 52, 55, 57, 60, 62, 65, 67, 70] cm
H = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
I = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
J = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm

ELECTRONIC CHART



PUNCHCARD CHART



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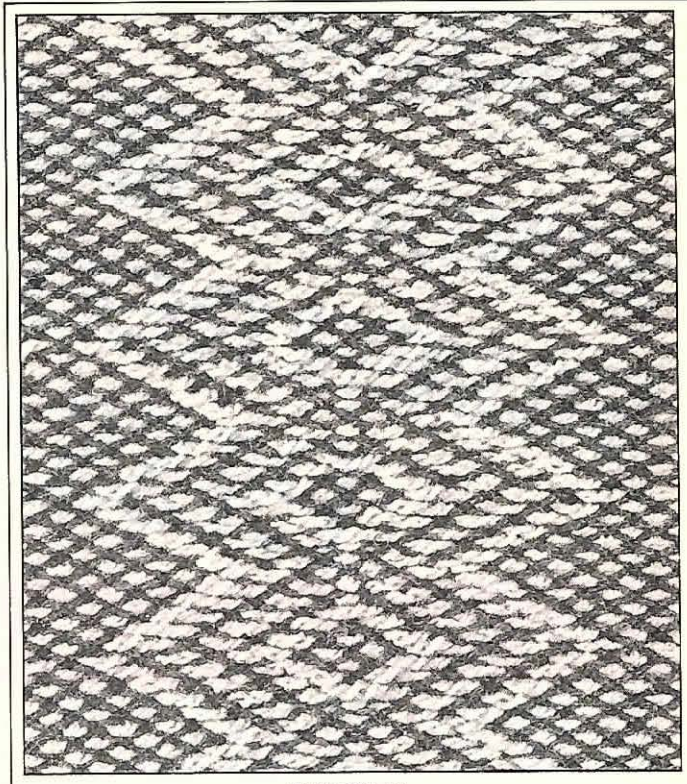
TEACH-IN

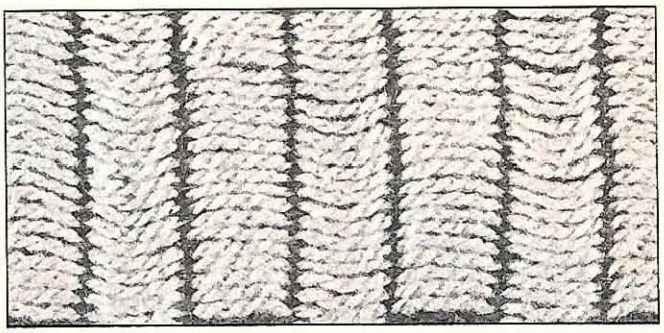
KNITWEAVE

Knitweave, or weaving as knitters more commonly call it, is a somewhat neglected stitch, yet it can be used to produce a wide range of interesting fabrics. In this country, it is used largely for heavier garments. However, it is also possible to weave very lightweight fabrics.

Ann Kite



SWATCH 1



SWATCH 2

Knitweave can be thought of as a stocking stitch fabric with the weaving yarn caught into it on the purl side. Usually the right side is the purl side, while on the knit side the weaving yarn hardly shows at all.

The next part of this article should be read and knitted at your machine. For your first attempt at weaving, use a medium thickness yarn for both the background and the weaving yarn. By medium thickness, I mean a yarn that knits stocking stitch at tension four to six on your machine.

Choose a punchcard which, according to your manual, is suitable for knitweave and which will only give medium length floats.

When the weaving yarn is medium thickness, you want short to medium length floats. Longer floats can look very loopy in a medium yarn, which is fine if you want a loopy effect, but the more conventional approach is to limit loopiness!

Cast on and knit a few rows of stocking stitch in your main yarn (that is background yarn). If you haven't already done so, insert the punchcard and do the memory row on a Silver or Knitmaster machine, or on Brother and Toyota machines do the selection row, in the usual way.

The yarn to be woven should be threaded through the second side of the yarn mast. Put the weaving brushes into the working position. The carriage is set as for stocking stitch, except that the carriage must be reading the card and selecting the needles. So on Silver and Knitmaster the side levers must be back on ▼, on Brother the change knob must be on KC and on Toyota the card levers are on C.

On Silver and Knitmaster you won't see the needles being selected of course, but they are. The needles are selected and returned to the working position on every row, whereas on Brother and Toyota the needles are in the selected position at the start of every row.

On Silver and Knitmaster and on those Brother and Toyota machines which don't have automatic end needle selection, the edge needle nearest the carriage should be brought to the holding position on every row to give a neat edge. The holding lever(s) should be set to the knit position.

The Silver and Knitmaster machines have a weaving yarn guide at each side of the sinker plate. On my model it has a red knob on it. The weaving yarn is positioned in the weaving yarn guide on the side of the carriage nearest the knitting.

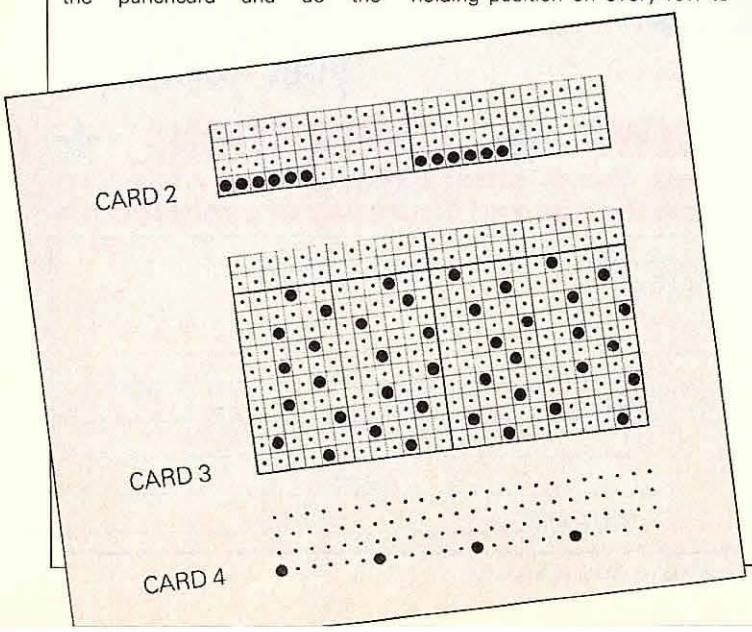
On Brother and Toyota machines, you simply hold the weaving yarn down beside the needles, on the side of the knitting nearest the carriage.

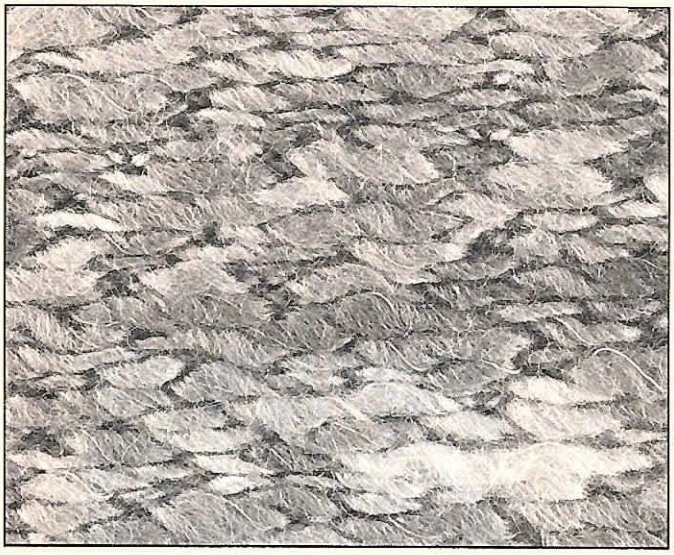
On all machines, knit one row across. Now remove the yarn from the yarn guide and on Silver and Knitmaster machines reposition it in the yarn guide on the other side (on the side that is now nearest the knitting). On Brother and Toyota machines, just let the yarn hang between the yarn mast and the edge of the knitting.

Now you're ready to knit the next row and that's all there is to it. Just change the weaving yarn from one side to the other at the end of every row. The weaving yarn should always be on the leading edge of the carriage. On Silver and Knitmaster machines, you position it in the weaving yarn guide. On Brother and Toyota machines it positions itself automatically when left to hang freely between the yarn mast and knitting. Swatch 1 shows a fabric using a card from a Knitmaster basic pack knitted with a four-ply main yarn and a four-ply weaving yarn.

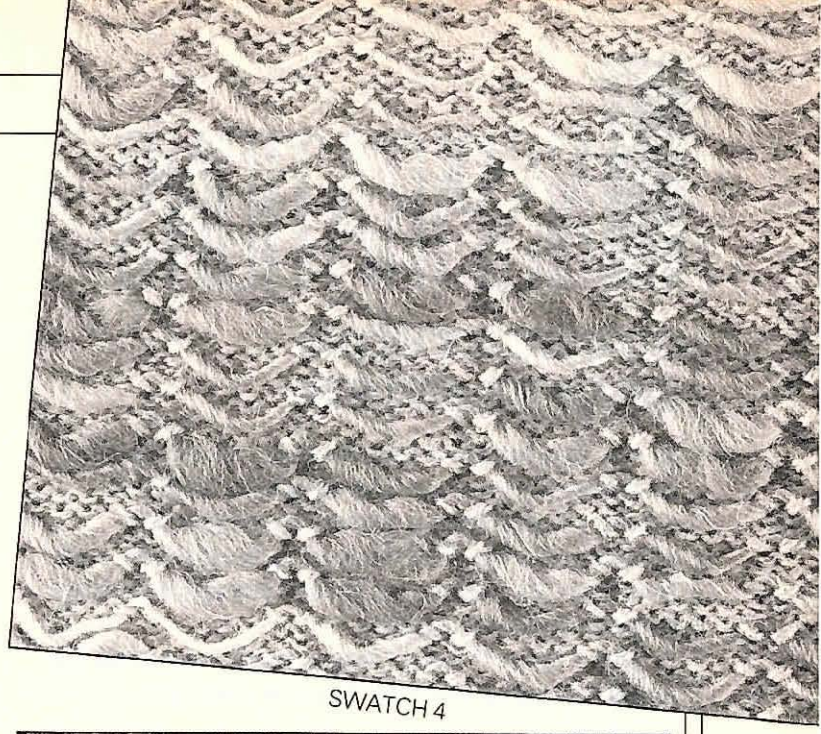
One problem that a lot of knitters have, to start with, is that they find it difficult to free the weaving yarn from the sinker plate when changing it from one side of the sinker plate to the other. I find the easiest way is not to attempt to free the yarn from the sinker plate completely, but to free it just enough to enable you to push the carriage on past the weaving yarn. So free it from the edge of the sinker plate that it's on, but without freeing it from the wheels and brushes beneath the sinker plate. Then hold the yarn down and towards you and push the carriage further along the needlebed (in the same direction as the last row was knitted) until the weaving yarn is free.

I've suggested you start with two yarns of medium thickness, but you can weave in a large

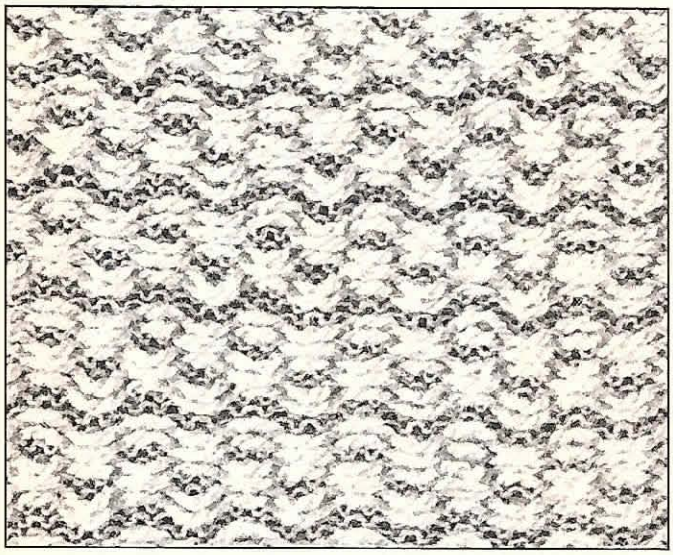




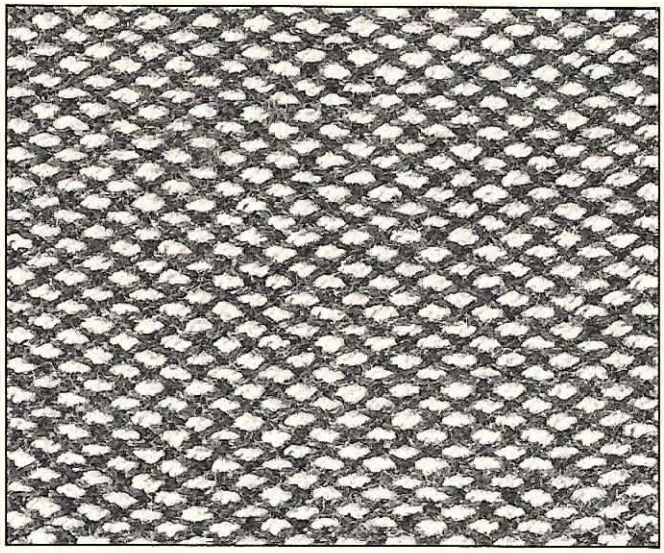
SWATCH 3



SWATCH 4



SWATCH 5



SWATCH 6

variety of yarns. The main or background yarn has to be of a thickness your machine can knit, but the weaving yarn can be much thicker, because it isn't actually knitting stitches. So weaving is ideal if you have a yarn you want to use but which is too thick for your machine in the normal way. It is also a good way of using yarns that are expensive. For each row the length of weaving yarn used is only the width of the knitting, whereas a knitted row uses approximately three times the width of the knitting.

If you are using a plain weaving yarn, particularly one of medium thickness, then the punchcard usually supplies the design. The relationship between the punchcard and the woven design can be hard to determine. Is it the blanks or the punched holes that determine the floats? In fact it's both. The weaving yarn is only caught in where the card changes from blanks to punched holes or vice versa. If you weave half way across a row and stop and take off the sinker plate, you'll see the weaving yarn weaving up and down over the needles. If goes over needles selected by punched holes and under needles selected by blanks. It's only where it changes from under to over, or over to under, that it's caught into the background fabric. So whether you have a number of blanks or a number of punched holes side by side you'll get floats.

To illustrate this I punched a row on a punchcard of six punched holes and six blanks, alternating it on the one row. The resulting knitting is a series of six-stitch floats (swatch 2, card 2. I've numbered the cards to match the appropriate swatches).

If you are using a thicker yarn, particularly a fancy one, then some of the nicest fabrics I've seen were ones where you'd hardly suspect the presence of a punchcard. The weaving yarn was caught down randomly across the row, but in a different way on adjacent rows, and in such a way that the design was largely floats (swatch 3, card 3). This allows the weaving yarn to show to great effect. If a more dominant punchcard, with only short floats and a noticeable design, is used, it can "kill" a decorative yarn.

If a weaving yarn is thick and slubby, consider weaving it only every third row. The result is a lighter weight fabric, but one which still shows off the yarn. For swatch 4, I used the same yarn as for swatch 3, but only every third row, and with card 4 locked on row one.

When weaving with a thick yarn, you will probably find that it won't feed through the yarn mast. Handfeeding is the alternative and is very easy. Place the cone or ball on the floor beside you and hold the yarn above the carriage, in the position it would be in if it were threaded through the yarn mast. Alternatively, on Brother and Toyota machines, you can lay the weaving yarn across the selected needles at the beginning of every row.

So far, in all the examples I've given, the main yarn was a medium thickness yarn. If you use a fine yarn, the fabric will be quite different. This is an aspect of weaving that I hadn't thought about until I read Audrey Palmer's book "Create with Knitweave". For instance, she suggests using an industrial yarn for the main yarn and a four-ply weaving yarn, for a baby's blanket. Using one strand of 2/30 for the main yarn, at tension four, this gives a light weight soft open fabric, but because it is woven it is stable (swatch 5). Using a single strand of bright acrylic for the main yarn and several strands for the weaving yarn, again gives a very different fabric. The book is technical and thorough, not a beginners book, nor a book just to dip into but, if you want to push your weaving in new directions and are prepared to put effort into it, this book should interest you.

Finally, don't ignore the possibilities of basic four-ply yarns. Using one for the main yarn and one for the weaving yarn, you can produce very serviceable everyday fabrics, for everyday garments. If you use a pattern such as a basic 1×1 pattern (that's one hole punched, one hole blank, all across the card and alternating on the next row) the resulting fabric has very short floats, not floats at all really (swatch 6). I made a dress for my then small daughter many years (18 years?!) ago in this fabric. It was very successful, both in appearance and in standing up to the wear small children give their clothes.

INSPIRATIONS

COUNTRYSIDE CELEBRATION

In my September landscape, mushrooms and fungi grow on the woodland floor, while young foxes move through the undergrowth. Overhanging branches and tree trunks create an interesting backdrop to this autumn scene.

The "foxes" and "branches" can also be used as independent border designs, as illustrated.

Iris Bishop

YARNS AND COLOURS

Rich autumnal colours like peat brown and olive green are ideal for the "contrast" colours in the landscape. For the fox, use sand or a very light shade of tan (not too dark or it will not show up on a dark background).

For the woodland floor and trees, I like to use cream, or a pastel tone of my "contrast" colour.

For the border design, I would suggest cream for the background colour, dark green for the "branches" and a rich tan for the "foxes".

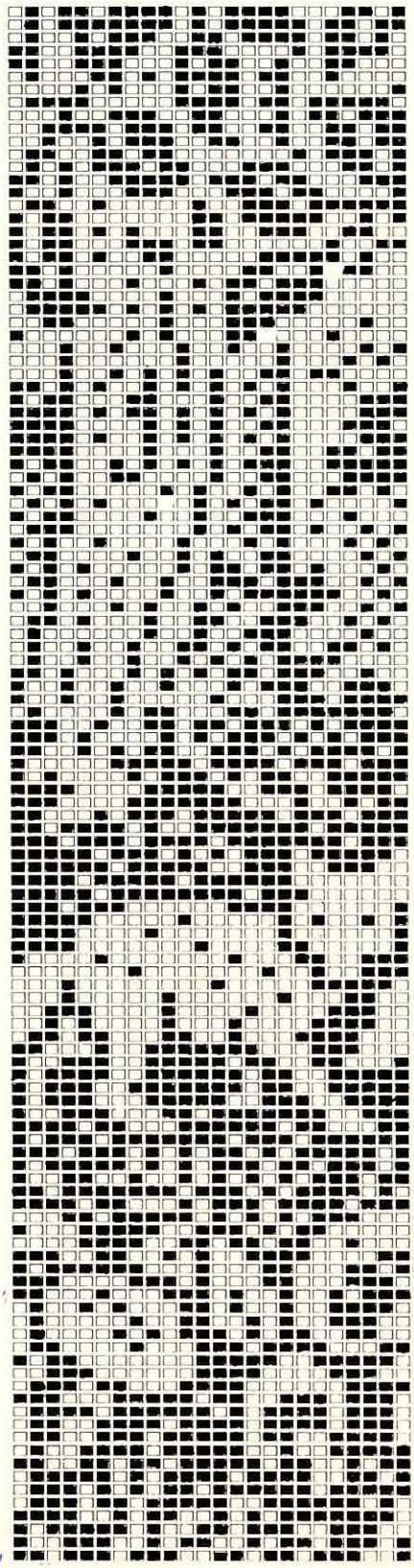
As there is a lot of detail in the design, smooth yarns (not fancy) are best, although a multi-coloured fleck or marled yarn for the dark contrast of the landscape is particularly striking.

LANDSCAPE DESIGN

Knit welts in dark brown or green.
Knit in Fair Isle (120 rows) with dark colour in feeder 2 throughout and the following colours in feeder 1:-
Rows 1-33 = cream or other pastel colour.
Rows 34-55 = sand or light tan.
Rows 56-120 = cream, or other pastel colour.
Continue in plain knitting with dark colour.

BORDER DESIGN

The "branches" and "foxes" borders can be knitted individually, but to combine them as illustrated, knit as follows:-
Knit welts in cream or other pastel colour.
* Set card to row 103 of the pattern (row 43 of punchcard "B") and lock.
Knit 2 plain rows in cream.
Release card and knit 18 rows Fair Isle with green in feeder 1 and cream in feeder 2.
Set card to row 34 of the pattern (row 34 of punchcard "A") and lock.
Knit 2 plain rows in cream.
Release card and knit 22 rows Fair Isle with tan in feeder 1 and cream in feeder 2.
Repeat from *.



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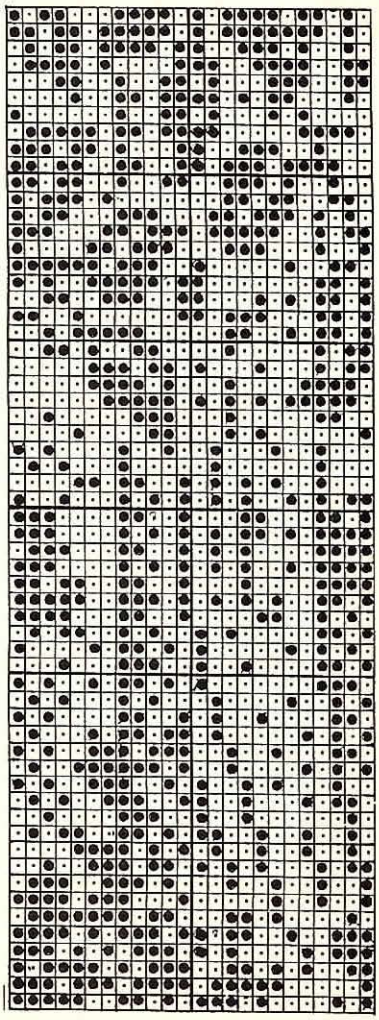
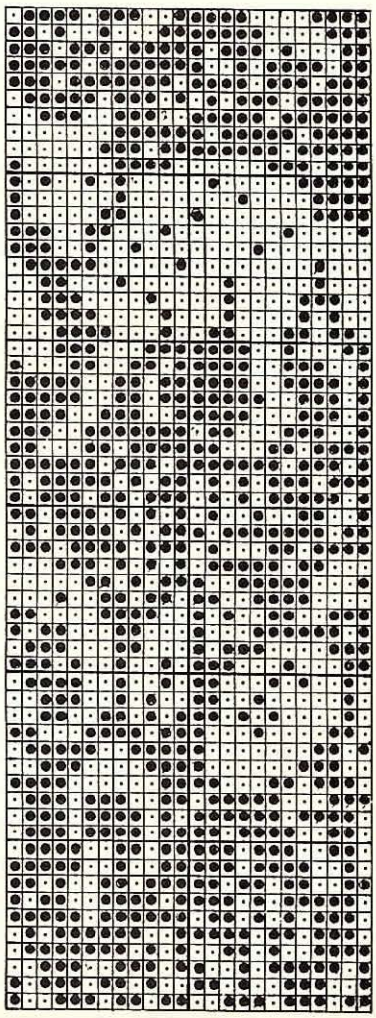


Join top of card A to bottom of card B so that design is continuous.

CARD A



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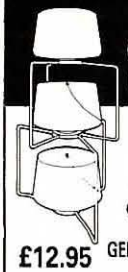

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YARN THICKNESS GUIDE
ABBREVIATIONS & NOTES

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

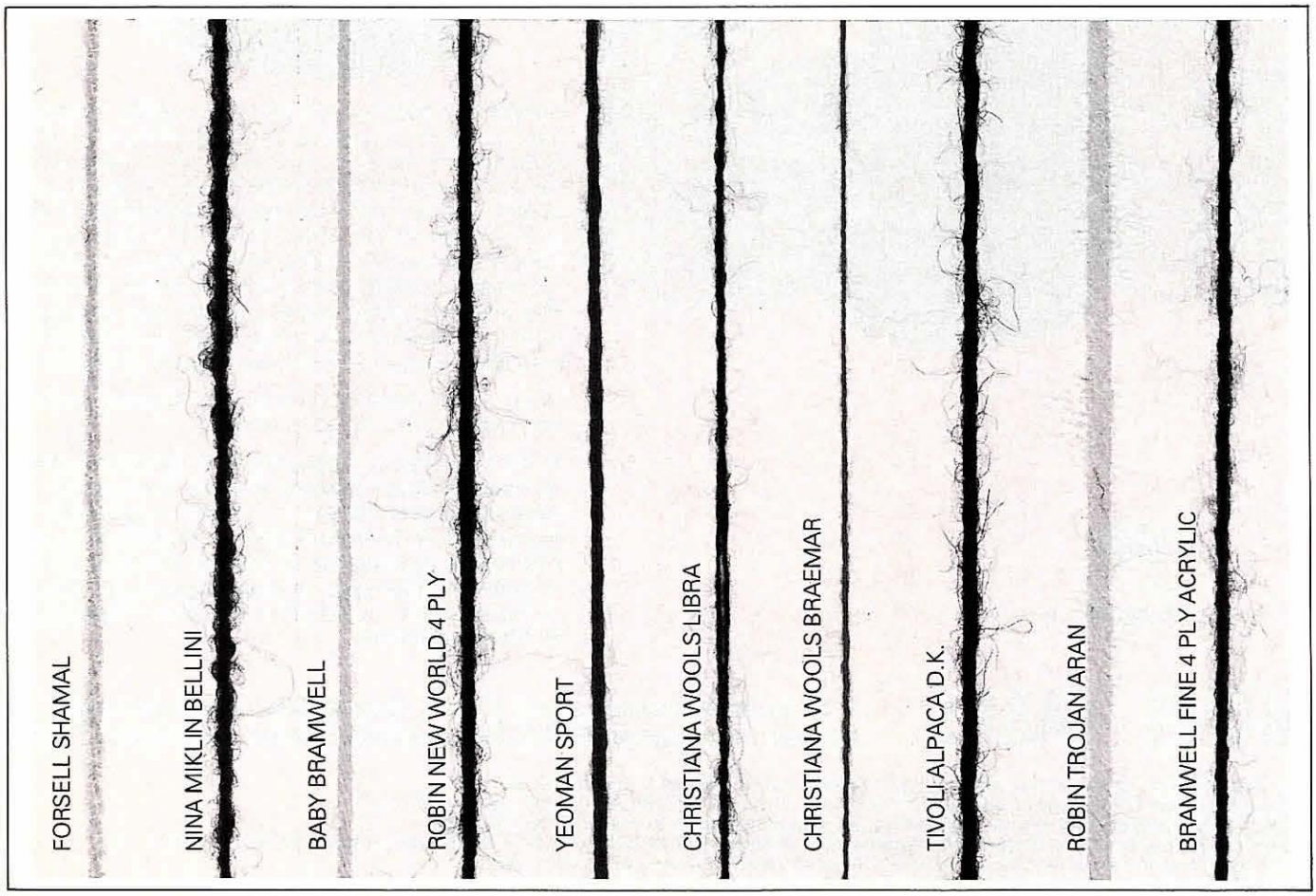
Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non working position for a 1×1 rib or every third needle back to non working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

ABBREVIATIONS

alt = *alternate(ly)*
beg = *beginning*
ch = *chain*
cm = *centimetres*
cont = *continue(ing)*
dc = *double crochet*
dec = *decrease(ing)*
foll = *following*
g = *grams*
HP = *holding position*
in = *inch(es)*
inc = *increase(ing)*
K = *knit*
mm = *millimetres*
MT = *main tension*
MT−1, MT−2, MT−3 = *one, two, three full sizes tighter than main tension*
MT+1, MT+2, MT+3 = *one, two, three full sizes looser than main tension*
MY = *main yarn*
N(s) = *needle(s)*
NWP = *non working position*
P = *purl*
patt = *pattern*
RC = *row counter*
rem = *remain(ing)*
rep = *repeat*
ss = *stitch size*
st(s) = *stitch(es)*
st st = *stocking stitch*
tog = *together*
UWP = *upper working position*
WP = *working position*
WY = *waste yarn*



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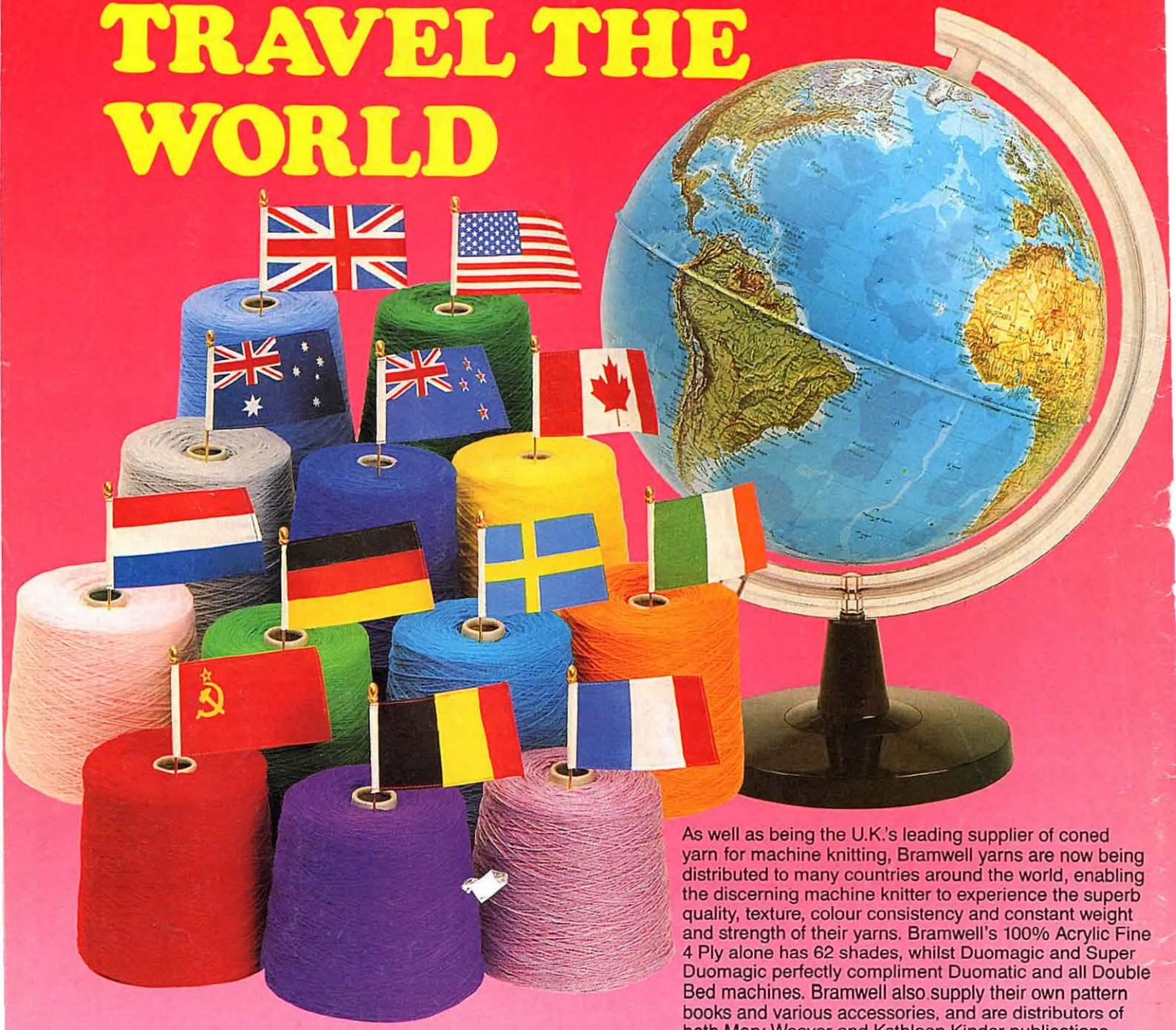

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